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# VIDEO

magazine

## TUNE UP YOUR VCR

Tips For Top Picture  
Performance

### HEADPHONES

The Best--How  
To Choose  
Them

### UNIVERSAL REMOTES

Hands-On  
Guide

### PAY-PER-VIEW TV: Threat or Promise?

### VIDEOTESTS

Ultra-Small Projector,  
VCR With Talking Remote







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## PHILIPS



# VIDEO

magazine



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**Cover:**  
With a few simple tools, you can improve any VCR's picture. Photograph by Bob Forrest.

Video Magazine  
Volume XII  
Number 11





## COMPROMISING WITH YOUR VIDEOTAPE IS LIKE COMPROMISING WITH ANY OTHER COMPONENT IN YOUR SYSTEM.

Even the most advanced system is only as good as the tape you put into it. That's why Maxell has created XL HiFi.

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Love is a lot like baseball.  
It's not whether you win or lose.  
It's how you play the game.



KEVIN COSTNER SUSAN SARANDON

# BULL DURHAM

A Romantic Comedy About America's  
Other Favorite Pastime.

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MUSIC SUPERVISOR DANNY BRAMSON  
PRODUCTION DESIGNER ARMIN GANZ  
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# CHANNEL ONE

## The threat to free TV

Pay-per-view, the cable service that requires consumers to pay for one program at a time, is a Trojan horse, bearing unseen danger to both home video and free broadcast TV. This month's feature, "Descrambling Pay-Per-View," describes what pay-per-view is, how it works, its advantages and disadvantages—and the threat to video stores if movies are released on pay-per-view first. What the article does not emphasize is the looming threat of pay-per-view to viewers' access to affordable programming of their choice.

Cable is already TV's bad boy. Unlike the broadcast networks, which are regulated by the Federal Communications Commission, cable is unregulated. In exchange for this privilege, the cable industry promised it would police itself, provide better picture quality, increase public access and offer better community interest programming—all at a reasonable price. It has done the opposite. As the cable companies' power has increased, so have their rates, while program quality, accessibility and local accountability have gone down. Now they're wooing popular, formerly free programs away from broadcast to pay-only audiences.

A chilling case in point is the recent \$500 million deal Madison Square Garden Cable made with the New York Yankees for exclusive rights to half of their games, beginning in 1989. By 1991, MSG will own the rights to all Yankee games. There are already large numbers of people—those in less populated areas and those with limited income—who have no access to cable at all. It's an ominous sign when greed and power can unite to erode what has become the American viewer's virtual birthright—universal TV access to baseball.

While ordinary cable threatens free broadcast TV, the concept of pay-per-view—"renting" one performance at a time—is a direct threat to VCRs. As it becomes more widespread, pay-per-view operators can offer bigger sums of money to Hollywood to broadcast movies before they're issued on videocassette. If they can offer Hollywood, say, \$10 million for a three-month pay-per-view "window" (the time period before releases come out on cassette), what's to prevent them from offering \$20 million for an exclusive—with no release on videocassette at all? This would mean pure profit—and no risk—for Hollywood. If this occurs video stores will soon go out of business.

So what, you might say. We could still use VCRs to record movies from pay-per-view. Not with the specter of Macrovision looming on the horizon. The Macrovision anti-copying system is already being tested in pay-per-view markets. Of course, pay-per-view networks don't advertise this. They are, in fact, doing the opposite: encouraging people to tape their programs, as a way to make their services more appealing. Once enough of us are hooked, Hollywood will pressure them to encode their programs with Macrovision. Then, good-bye off-the-air taping.

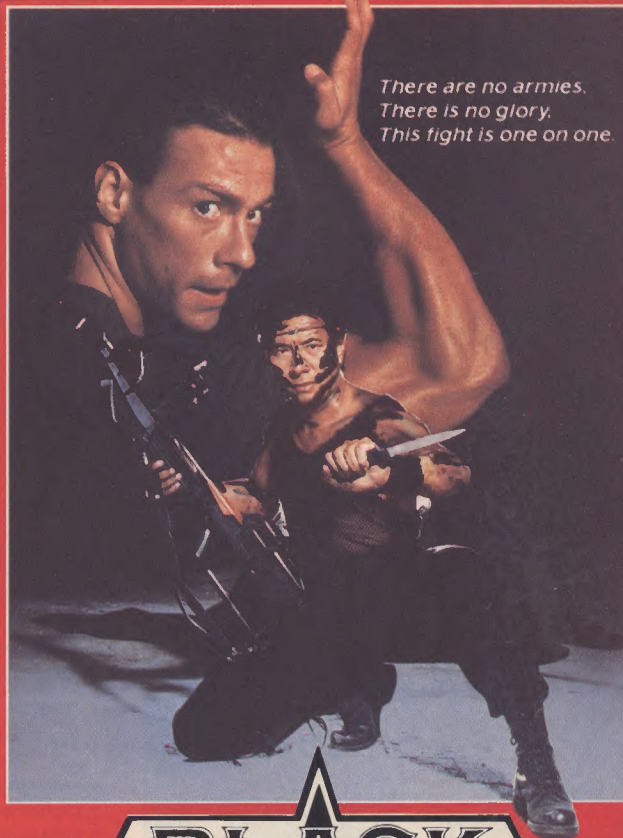
Even without these dangers, we don't see much value in pay-per-view anyway. You must pay every time you watch, watch at scheduled times, choose among a limited viewing menu—and you're out of luck if you're interrupted.

Pay-per-view companies will undoubtedly accuse us of being paranoid and making statements that are based more on fear than fact. But the warning signs are clear: pay-per-view has little advantage for anyone but itself and Hollywood. Consumers should be aware of this potential threat to their viewing freedom and know that every subscription to pay-per-view is a vote cast for the death of broadcast TV, pre-recorded video and ultimately, the VCR.

*Judith Sawyer*  
Editor-in-Chief



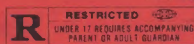
TOPIGHTER SHO KOSUGI AND THE NEW ACTION SUPERSTAR JEAN CLAUDE VAN DAMME



*There are no armies.  
There is no glory.  
This fight is one on one.*

# BLACK EAGLE

ROTECON B.V./MAGUS PRODUCTION PRESENTS SHO KOSUGI • JEAN CLAUDE VAN DAMME  
IN A SHAH/ARAMA PRODUCTION BY AN ERIC KARSON FILM "BLACK EAGLE"  
STARRING VLADIMIR SKODAROVSKY • DORAN CLARK • BRUCE FRENCH • WILLIAM H. BASSETT • JAN TRISKA  
KANE AND SHANE KOSUGI SPECIAL EFFECTS BY EDDIE SURKIN AND JOSH HAKIEN DIRECTOR OF PHOTOGRAPHY GEORGE KOBLASA  
ASSOCIATE PRODUCERS ASH R. SHAH AND JONATHAN LURIE EDITED BY MICHAEL KELLY SCREENPLAY BY A.E. PETERS AND MICHAEL GONZALES  
EXECUTIVE PRODUCER SUNIL R. SHAH PRODUCED BY SHIMON ARAMA DIRECTED BY ERIC KARSON



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"BLACK EAGLE" is a James Bond Type Adventure quite comparable to "LIVING DAYLIGHTS". It stars Jean Claude Van Damme (the new hot action star and heart throb now in "BLOOD SPORT" and the soon to be released theatrically-"CYBORG".) Plus that tried and true money maker Sho Kosugi ("PRAY FOR DEATH", "RAGE OF HONOR" and many more).

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EDITED BY HILARY DUNST

# FEEDBACK

## Hungry for hi-def

In response to your feature on HDTV ("Hi-Def in a Decade?," Dec. '88), I hope America is smart enough to get back into the home electronics business. I feel strongly that we should market the first HDTV receivers no later than 1991. Otherwise, foreign competition will beat us out—and our electronics industry will start to suffer because no intelligent consumer is going to buy a TV for \$1,500 knowing that HDTVs will soon be available. The same can be said of VCRs.

The HDTV system to be selected should be one that provides the highest quality picture that can be delivered to the public in the shortest time. Some systems only provide for 410 horizontal lines of resolution with an increase to 650 lines at a later date. I find this unacceptable. If HDTV can hit 1,100 or 1,200 lines, that's what we should shoot for.

I would trade in my four-year-old TV to purchase an HDTV right now if the cost were within my budget (\$2,000 to \$2,500), if the manufacturer provided an in-home warranty of at least three years at no extra cost and if an HDTV VCR (or LaserDisc player) were available at a cost of \$1,500 to \$2,000. I think it is imperative that the Federal Communications Commission select a system immediately. I will purchase the first HDTV system available, whether it is transmitted by cable, DBS, Bell Telephone or whatever. Murray Leeds

Dale Cripps and Judith Sawyer did an excellent job exploring the controversy surrounding HDTV. However, NTSC video is not processed at 30 frames-per-half-second. The correct rate is 30 frames per second (25 for PAL and SECAM). Since each frame is comprised of two interlaced fields, the field rate is 60 (59.94) fields per second.

John E. Premack  
Lexington, Mass.

I'm willing to save up and buy a MUSE videodisc player, a front projection TV and whatever films Japan wants to put on the superior new format developed by NHK. I do not want any of the inferior band-aid NTSC enhancements pro-

posed by other companies scrambling to set up a so-called HDTV system (480 lines versus NHK's 1,125? Get real!) I do not care what FCC commissioners rule because to them money talks, not quality. I just hope they don't stop the true HDTV hardware and software from entering the country. Gabriel Bazurto  
Tucson, Ariz.



TV Angle: Vladimir Zworykin with his Iconoscope.

## Scopophilia

In December's "Video Bookshelf" Vladimir Zworykin is holding a kine-scope (direct view picture tube), not an iconoscope as the caption states. Unlike any other video pickup device, the iconoscope had the electron gun mounted at a 45-degree angle. The resulting trapezoidal scan was compensated for by special correcting circuits in the yoke drive, giving a normal rectangular scan to the mosaic plate. Don L. Hartley  
Yellville, Ariz.

Thanks for the catch. See the accompanying photo for a look at Zworykin with the real iconoscope.

## Fit to be taped

I would like to see tape manufacturers start making longer leaders now that most VCRs are front-loading. I've been into video since 1978 and my first two VCRs were top-loading. A movie could

# VIDEO

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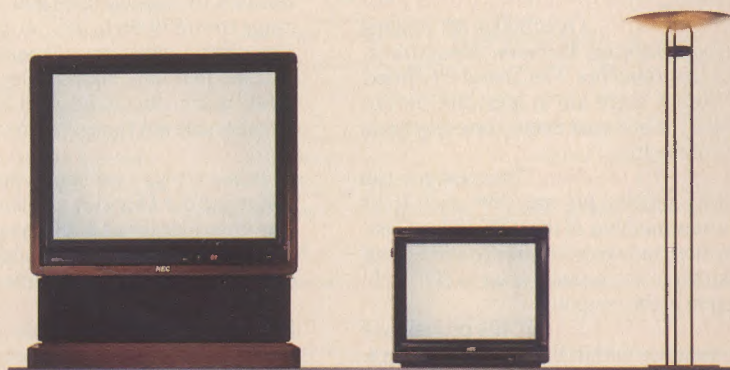
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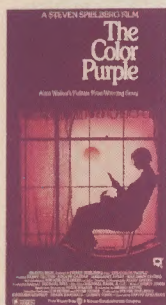
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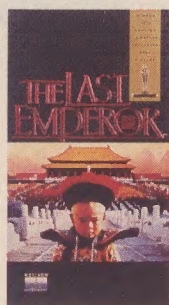
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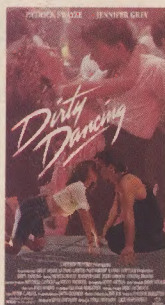
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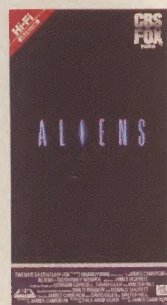
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JANE FONDA'S NEW WORKOUT	5112202	IRONWEED	4958042	APOCALYPSE NOW	2001132	POLICE ACADEMY V	6333052	SHOOT TO KILL	5490062
THE WITCHES OF EASTWICK	6323072	THE QUIET MAN	4032122	BEELEJUICE	6330082	THE COLOR OF MONEY	5470592	THE LOST BOYS	6315072
LAWRENCE OF ARABIA *	1514312	COCOON	3553882	THE BIG CHILL	1527692	THE GREEN BERETS	6239342	THE RIGHT STUFF	6043142
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THE RUNNING MAN	4956062	A NIGHTMARE ON ELM STREET III	3432102	CABARET	4001502	THE FLY (1986)	3617332	BLAZING SADDLES	0012482
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O.D.A. (1988)	5489092	BABY BOOM	3656012	M*A*S*H	0055382	PLANES, TRAINS AND AUTOMOBILES	4394062
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TO KILL A MOCKINGBIRD	1022282	ERNEST GOES TO CAMP	5484042	COBRA	6201202		
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## OVER 350 NEW HITS AND OLD FAVORITES TO CHOOSE FROM

Here's the greatest selection of movies we've ever offered to readers of this magazine. Over 350 in all, ranging from the newest hits like *Good Morning, Vietnam*, *Moonstruck*, *Stakeout* to all-time classics like *Ben Hur*, *The Sound Of Music*, *The Ten Commandments*! Surely, there are at least five movies here you'd like to own—movies you and your family can enjoy again and again in the comfort of your home.

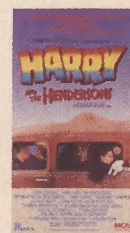
And now's the best time to get them! Because you can own any five of your favorite movies for only 89¢ each (plus shipping and handling), as a new member of the CBS Video Club. What's more, if you see two more movies you'd like to add to your collection now, you may take them at a savings of up to \$65 each! (See Advance Bonus Selection in the coupon.)

There's no membership fee for joining, nor do you have to buy a lot of movies. Just six more within the next three years. And you'll have no problem in finding six movies you want, because our library holds over 2,500 titles; from the very newest

releases to classical favorites. Our regular Club prices currently range from \$79.95 to \$29.95, plus shipping and handling; and we also offer a selection of lower-priced videocassettes, down to \$14.95. Your only membership obligation is to buy six movies in three years, for as little as \$29.95 each—and you may cancel membership anytime after doing so.

**How the Club operates:** about every four weeks (up to 13 times a year) we send you our *CBS Video Club Magazine*, reviewing our Director's Selection, plus many alternate movies. And up to four times a year, you may also receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 17 buying opportunities.

**Choose only the movies you want:** if you want the Director's Selection, don't do a thing—it'll arrive automatically. If you'd prefer an alternate movie, or none at all, just mail the card always provided by the date specified. You'll always have two full weeks to decide. (If you ever receive a tape before having had



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CHARLOTTE'S WEB	2095282
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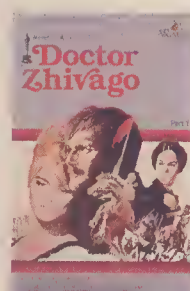
FATAL ATTRACTION  
4393072



GOOD MORNING, VIETNAM  
5482062



THE TEN COMMANDMENTS  
2026552



DR. ZHIVAGO  
0026182

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
<b>MORE BLOCKBUSTERS</b>				HAIRSPRAY	1975092	CLEOPATRA	0579432
CROCODILE DUNDEE	4297122	LA BAMBA	1953032	STAR TREK III: THE SEARCH FOR SPOCK	2016322	THE BRIDGE ON THE RIVER KWAI	1606302
THE GODFATHER PART II	0018592	HELLO AGAIN	5487012	ROOSTER COGBURN	1018242	THE DEER HUNTER	2124152
TOP GUN	4269322	NATIONAL LAMPOON'S VACATION	6039442	THE MORNING AFTER	5152052	CRIMES OF THE HEART	5153042
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PREDATOR	3649012
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## FEEDBACK

be started perfectly at the beginning of the tape. My two newest decks are front-loaders and do not rewind tapes all the way to the end. Even if I rewind a tape in one of my old top-loaders it does not start at the beginning when I load it into the new VCRs.

This means there are either a few seconds of fuzz with a new tape, or a few seconds of an old show which I've taped over. A slightly longer leader would solve the problem perfectly. Front-loaders could load the tape and start taping at the beginning, and the tape would rewind completely at the end.

Michelle West  
Toronto, Ont., Canada

### Beta on the brink

I'm upset. For the longest time I had my heart set on a Sony Super Betamax. I tested two or three Betas and came up with the same results: poor! They were fine in play, but in rewind, fast-forward and pause they were less than desirable. Then the salesman hooked up a four-head Mitsubishi VHS VCR which cost only \$30 more. I was very impressed with the picture quality. Am I going to have to take the VHS plunge as so many others have?

Armand Milite  
Euclid, Ohio

### Picture perfect

In your "Videotest" of Instant Replay's 77IT5S Super VHS VCR (Dec. '88) you mentioned that drilling a hole in the cassette shell lets you record an S-VHS signal on regular VHS tape. I tried this and, to my surprise, it worked! The quality at SLP speed was not very good, but at SP speed the picture quality was as excellent, to my eyes, as a picture recorded on S-VHS tape.

James E. Lively, Jr.  
Johnstown, Pa.

### Color them all

All this furor over colorization! Who would pay to see black & white films these days, even if any were being produced? We've all advanced into the world of color. Musicals of the 1930s, like *42nd Street*, were drab, but colorization makes them come alive. A film like *Yankee Doodle Dandy*, with its costumes and dancing, particularly lends itself to color. Color adds new life to these old films and in no way detracts from the acting or story.

People protest colorization because they say it spoils the artistic effect of the original black & white. I regard coloriza-

tion as a real breakthrough and feel certain that millions of others share my sentiments. I applaud Ted Turner for his vision. Those who cannot accept colorization should simply turn off the color knob on their TVs. This will restore the black & white and return them to the world of yesterday.

Lyle W. Eads  
Arlington, Va.

### Last year's model

I was disappointed that the Mitsubishi TV tested in the "Big-Tube Face-Off" (Nov. '88) was the 1989 CS-2671R model, rather than the 1988 CB-2655R which I recently purchased. Priced almost identically, the CB-2655R blows the '89 model away in almost every visual test I performed. The CB-2655R is much brighter than the CS-2671R, and has the best picture I have ever seen (with the possible exception of the now-impossible-to-find 25-inch Sony XBR sets). It's also more attractive and has a simpler, more functional remote control.

Peter Olarin  
Mount Clemens, Mich.

### Gang of five

After reading your reports on 8mm VCRs and camcorders, I now know the real reason behind the push for Super VHS: 8mm surpasses VHS in quality. The format has prevailed over the gang of four formats (VHS, VHS-C, Beta and S-VHS-C), capturing a large part of the world market.

Yudhveer S. Bagga  
Gahanna, Ohio

### Corrections

The Minolta V-2000 camcorder listed in the chart for "Trick Shooters" (Oct. '88) does not have either an edit switch or separate audio dubbing; the character generator is optional.

In the chart accompanying "Big-Tube Face-Off" (Nov. '88) five ratings were transposed, although they were cited accurately in the text. Tuner ratings should have read as follows: Pioneer SD-2601, 3.71; Proton VT-290, 4.14; RCA F27123SB, 3.43; Sony KV-27TX10, 3.71; and Tera 629A, 4.00. The error did not affect the standings. ■

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

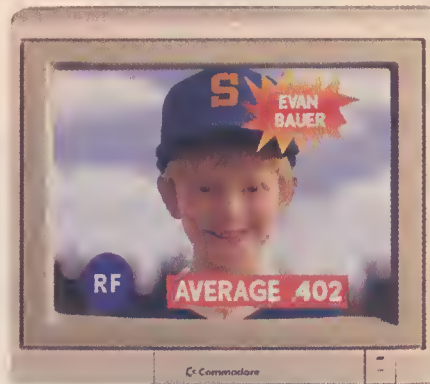




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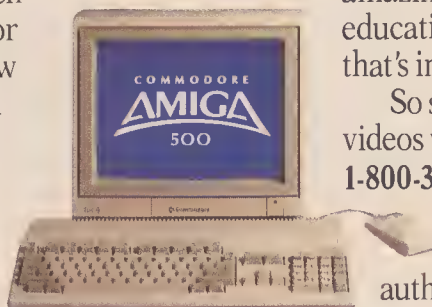
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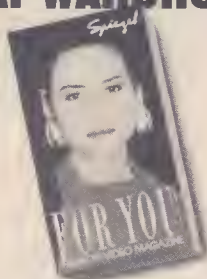
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EDITED BY STAN PINKWAS

# LATE NEWS

## Road watchers

We may soon start seeing car windows sporting signs that read "No TV on Board" if Hitachi has its way. The company is introducing an automotive TV system that includes a color LCD TV, a tuner, two speakers, a remote control and two antennas. The five-inch active-matrix screen, with 480 lines of horizontal resolution, may be the largest of its kind now in production. It mounts in several ways and can be easily moved around the interior of a car. An "interlock" circuit disables the video, not the audio, while a car is in motion, as some states require, but the interlock can be circumvented for rear-seat use.

The 27-ounce TV connects to any conventional video or audio source, and the remote can set eight channels for scan or direct access. The system is already for sale in Japan at the equivalent of \$1,400. A U.S. debut and price were undecided at presstime.

## Private eye

Lost amid the furor over former President Reagan's eleventh-hour veto of the bill to curb children's TV advertising was his John Hancock on a video privacy act. The new law makes it illegal for video dealers and libraries to reveal consumers' purchasing or borrowing choices without their consent. This means that what people watch at home on tape is now officially no one's business but their own.

## High-Band, Hi-Vision

New products in the works by Maxell illustrate how blank tape makers are keeping abreast of format advances. Later this year, for example, the company will begin selling metal-evaporated videotape to accompany the new High-Band 8mm VCRs and camcorders by Canon and their anticipated introduction by Sony and other manufacturers. The tape promises to be inherently superior to metal particle tape, the current standard. Cost and production problems have so far confined metal evaporation to laboratories and wish lists.

Maxell is also working with tape specifications set for the high-definition Hi-Vision system now under development. The first Hi-Vision VCRs will use a half-inch cassette slightly larger than VHS shells. Recording capacity will be 60 minutes and the tape to head speed will be an astounding 20 meters per second, more than triple VHS speed.

## No place to hide

For those who believe they can still avoid video's pervasive influence, two new twists show there is no escape:

- Innkeepers at a Hotel/Motel & Restaurant Show in New York City were bombarded with schemes to make bedside videocassette players or VCRs as common as turned down blankets. Companies pitched portable VCPs, cassette vending machines and even a 20-inch TV with a built-in VCP. Less than one percent of hotels already have such services.

- Supermarkets in Chicago, Los Angeles and Atlanta recently tested view-screens attached to shopping carts. The "Videocart" screens displayed video ads for specific product brands. Shoppers triggered the ads by activating low-intensity signals as they passed through aisles crammed with categories of food, like cereal. If the results are positive, top markets may carry Videocarts by this summer.

## Fast Scans

**CD-90:** Look for the first Compact Disc-Interactive system for consumers sometime early next year. CD-I discs carry color still pictures, digital audio, graphics and text. American Interactive Media hopes to sell CD-I players for about \$1,000, while Philips and Polygram will offer the discs at from \$20 to \$40.

**Bye Bye Akai:** Akai, a pioneering audio/video manufacturer, is bidding sayonara to U.S. stores, a victim of the yen's growing strength against the dollar. Mitsubishi Electric, Akai's parent company, will continue to honor parts and warranty obligations for Akai components. ■



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## GAZETTE

***Swinging with Kevin Costner & Susan Sarandon***

*Bull Durham*, a surprise summer hit with audiences and reviewers alike, also earned praise from an unusual group of critics: sportswriters, who praised it for the verisimilitude of its baseball scenes. How did the stars learn to realistically throw curves and swing bats?

Kevin Costner, who portrays catcher Crash Davis, already had some athletic background, having played football, basketball and baseball in high school. But he still worked to hone his skills before taking on the part. "I think that's the obligation. If you enter into somebody's world it's up to you to do honor to it." Director Ron Shelton agreed, subjecting the actors to two weeks of "spring training" supervised by ex-umpire and minor-league manager Pete Bock. The hard work paid off. "I really hit those home runs in the movie," Costner insists. "I knew what pitches they would be throwing; I just told them to throw them straight and hard."

For Tim Robbins, playing flaky fast-baller Nuke LaLoosh required mastering two different deliveries, one a Fernando Valenzuela-type "eyes-to-the-skies" pitch. "That was actually a little easier," says Robbins. For the windup, "I'd aim at the number on the center field wall so that I was exactly 180 degrees from the plate. I didn't have great control, though. I had to make the ball go in fast and make it break, so I wasn't always sure where it would end up. Eventually I got my control down to a certain area code."

Robbins found some inspiration for his character in the minor league pitchers he met in North Carolina during the shoot. "They're the most interesting ballplayers because they're under so much pressure. There are different ways they deal with it. Some concentrate more, some talk to the baseball, some do dances on the mound. The pitchers we met were a lot more eccentric than the rest of the players."

Even Susan Sarandon, cast as baseball groupie and guru Annie Savoy, took



**Bat People:** Kevin Costner and Susan Sarandon of *Bull Durham* get in a little practice hitting on each other.

a few swings in the batting cage. "I learned how to hit a little bit," she says proudly. "Kevin educated me." Costner laughs. "Everyone just wanted private time with Sue."

Costner's skills will be on display again next summer in the film adapta-

tion of W.P. Kinsella's novel *Shoeless Joe*, a fantasy about the legendary Chicago Black Sox player. Robbins' next project is *The Miss Firecracker Contest* with Holly Hunter and Mary Steenburgen; Susan Sarandon will star in John Patrick Shanley's *January Man*.

—Lou Kesten



## Bruce Willis: Die Hard, live easy

For Bruce Willis, it's a wonderful life. His action film *Die Hard* (just released with a massive promotion on video) had a hugely successful run at the box office, preventing strike three after the disappointment of *Blind Date* and *Sunset*. He and wife Demi Moore have started a family. And *Moonlighting*, which he says he's leaving after this season, has earned a niche in TV history. "I wanna tell you that I really like my life, man, I really do," Willis says earnestly. But there are moments when he misses the things anonymity can bring.

"In the year before I got *Moonlighting*," he relates, "I was still in New York [understudying the play] *Fool for Love*. It was around the holidays and I was downtown and all these Christmas shoppers were out there. And I got 'em all singing 'Rudolph the Red-Nosed Reindeer.' Just because it was a hoot to do it! If I did that now, somebody would say, 'Oh, he's performing,' or 'He's trying to get attention.'"

"I think I was able to be a very open kind of guy while I was anonymous," Willis muses. "But now," he says with an ironic smile, "everything gets perceived in a different way."

Willis admits there were times when his behavior wasn't entirely exemplary. He says that career pressures and a lack of privacy contributed to his cocky attitude. "Try to imagine someone following you around from the time you leave your house to the time you go back," he suggests. "You're gonna change how you



**Stairway to Heaven:** Bruce Willis finally broke his infernal film jinx with the towering success of *Die Hard*.

## Video Flashes

● We know you've been wondering about *Mondo New York*, the controversial sleazoid tour of Manhattan's downtown entertainment cellars. Originally slated for release by MPI last October, it was held up indefinitely without explanation. The real dirt, however, apparently concerns animal rights advocates who are very unhappy (to the point of taking legal action) with "terrorist performer" Joe Coleman's segment, in which he gruesomely kills two mice.

● Have you ever felt the need to select a tape in the dark? Now you can, as long as it's *Black Roses*—a new horror title from Imperial. The video box has a unique molded 3-D plastic frontispiece which plays up the film's satanic rock'n'roll invasion plot.

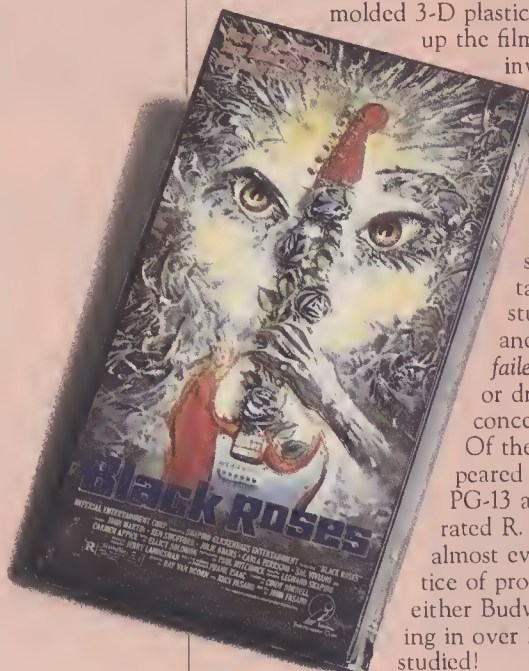
● The National Coalition on Television Violence has turned its sights on cinema and collected some unnerving facts about celluloid smoking, drinking and drug-taking. Of 133 feature films studied between July 1987 and June 1988, only one failed to show alcohol, tobacco or drug use: Eddie Murphy's concert documentary *Raw!* Of the remainder, smoking appeared in all those rated PG-13 and 89 percent of those rated R. Booze also made it into almost every film. In fact, the practice of product placement led to either Budweiser or Miller beer appearing in over 20 percent of all the films studied!

● Videotapes are now giving traditional television news a run for the money in India. According to a recent *New York Times* article, two monthly cassette publications—*Newstrack* (in English) and *Insight* (Hindi)—offer Indians a 60 Minutes-like alternative to the state-run network news.

● Postcards have always provided an easy out for tourists not inclined to take their own pictures. A company called DVP now offers travelers three video options. The *Video Post Card* is a 15-minute travelogue; there's also a camcorder-ready blank ten-minute tape with a pre-recorded 90-second introduction. The *Video Album Cover* is a T-60 with five minutes of professionally shot footage at the beginning. "Wish you were here" just won't cut it anymore.

● ESPN is expanding its commitment to home video. The nationwide sports network has just mailed out one million catalogues featuring 200 titles of sports video-cassettes for sale to consumers.

—Melissa Pierson





# GAZETTE

behave." Yet fatherhood has created, he says, a New Improved Bruce Willis.

"It's a humbling experience, man," Willis reflects. "And I need to be humbled, y'know? Having a baby really makes you want to be the best person you can be. And that wasn't always," he concedes, "a priority in my life."

—Frank Lovece

## Percy Adlon opens the Bagdad Cafe

A really good film is not like a novel. It's a combination of music, colors, lights and feelings. This is what film is about," declares innovative director Percy Adlon. *Bagdad Cafe* is the first English-language film by the German best known to sophisticated viewers for his equally offbeat comedy, *Sugarbaby*.

Although Adlon's film has an odd, often improvisational air about it, the director is quick to point out that it's merely an illusion. "There's not much improvisation in *Bagdad*. The film was



**International House:** Percy Adlon (left) directs CCH Pounder (right) during the filming of *Bagdad Cafe*.

very well prepared. It's a lot of work to make a film look like *Bagdad*—in terms of lighting, planning camera angles, dealing with colors and so forth. It's not just handmade and quick."

One of Adlon's casting coups in *Bagdad Cafe* was leathery tough guy Jack Palance in the role of a retired set painter. "I had to cast a Hollywood actor for that part. I wanted the Hollywood feel,"



**Fields of Fire:** Matt Dillon (left) embroils Andrew McCarthy (right) in a life of crime in *Kansas*.

explains Adlon. "I was looking for an actor from the old days, but I didn't want to overload my little comedy. Kirk Douglas or Burt Lancaster might have been too big for this light film."

"It was very hard to find [Palance]. He likes to hide himself," says Adlon. "When I finally got him on the phone, he had read the script and admitted he was a little puzzled. He couldn't find much meaning in it. Then I discovered that Jack was a painter; everything worked out fine."

Adlon is anxious to see his acclaimed movie on video. "I haven't seen it yet, but I hope the colors are right," he says. "Between *Sugarbaby* and *Bagdad Cafe* I made a full-length feature on the old two-inch system in the studios of Bavarian television. I'm fascinated by the magic of video."

—Lowell Goldman

## Matt Dillon's cast of creeps

He's been a summer-camp heartbreaker, juvenile delinquent, high school bully, college dropout, army deserter, craps hustler—what attracts Matt Dillon to the creeps he portrays in movies?

"I gotta say the best roles are borderline roles," replies the 24-year-old veteran, "the guys that have some kind of edge to 'em. Those are generally the most interesting. It's a challenge for me."

Dillon must truly love challenges.

Virtually the only "normal" nice-guy role he's essayed in a prolific decade-long career has been the hero of *The Flamingo Kid*. "But what's normal?" he shoots back. "You have to look deeper than that. You gotta look for what makes a guy tick."

Appropriately, he cites the original *Postman Always Rings Twice* as one of his favorite films. Dillon's manager sent him to see it at a revival house after Dillon made his screen debut as a troubled adolescent in Jonathan Kaplan's *Over the Edge*. Dillon was "blown away" by the 1946 classic. "I remember going, 'Wow, that's what it's all about.' [My manager] said, 'Those are the kinds of films I'd like to see you make.'"

Dillon has often been praised for his sensitive characterizations. In fact, he sometimes gets better notices than the films in which he appears. His latest release, *Kansas* (on tape this month), finds him playing—surprise!—a drifting ex-con who drags co-star Andrew McCarthy into a heap of Midwest trouble. Drolly mindful of stars who put too much stock in geographical considerations, he notes, "One thing you can never accuse me of is going somewhere because I like the location."

Dillon says his choice of roles depends on a combination of factors. "The character's very important, the script's very important and the director and actors you're working with are important, too. It's all those things. But the most important thing is the money. And the location. No," laughs this intense young man, cracking a smile. —Scott Isler



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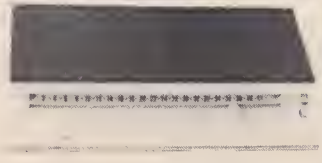


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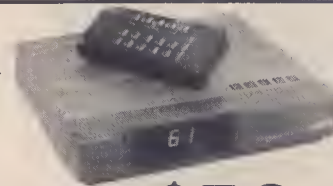


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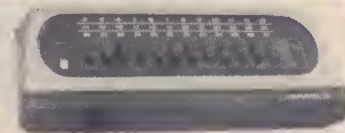


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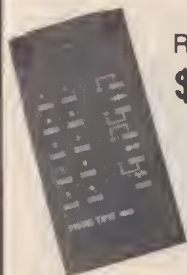
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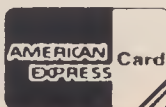
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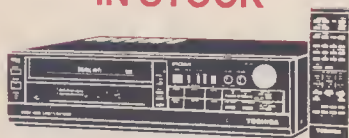
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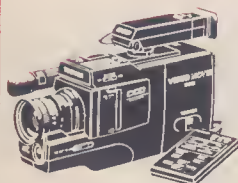


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EDITED BY LOU KESTEN

## NEW PRODUCTS



Canon E808 camcorder

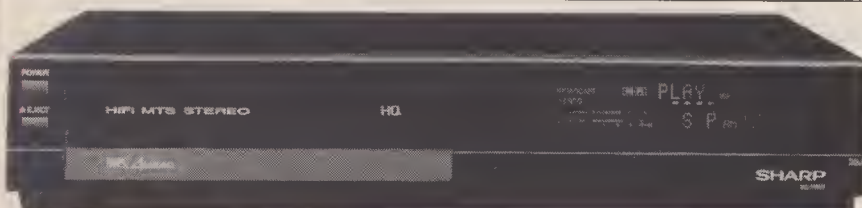
### Canon 8mm camcorders have rotating grips

Canon's E80 and E808 8mm camcorders feature wireless remote controls as well as the FlexiGrip, a combination grip and viewfinder that rotates 180 degrees to simplify low- and high-angle shooting. Both models also offer automatic dating and titling, interval timers for time-lapse recording, autofocus, center-weighted average light measurement, backlight compensation, self-timers and high-speed shutters with 1/500- and 1/1000-second speeds.

The E80 includes a 6x zoom lens. The E808 has an 8x zoom and adds the Sports Finder, which lets a user frame shots while holding the camcorder away from the eye.

**Prices:** not available.

For additional information, circle No. 154 on Reader Service Card.



Sharp VC-H857U VHS HQ VCR

### Sharp debuts four new VHS decks

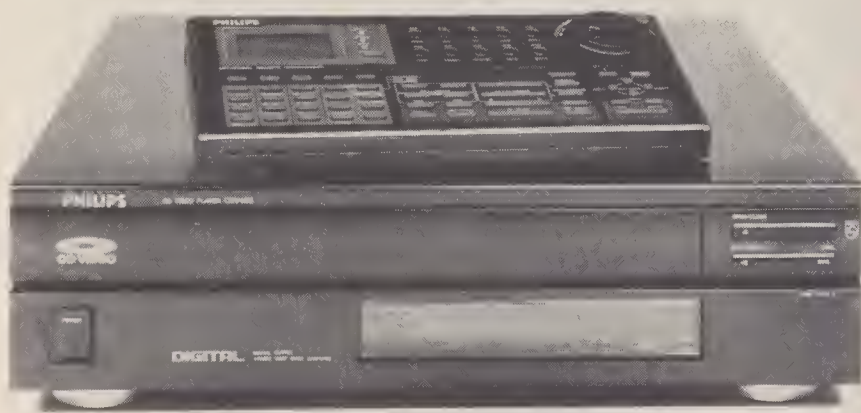
Sharp's new VHS VCRs feature multi-function onscreen displays, 169-channel PLL quartz synthesis tuning, 8-event/1-year programming, a tamper-proof function and blue screen noise elimination.

The VC-A207U is the basic HQ model. The VC-A607U adds double-azimuth four-head recording, while the VC-M705 adds MTS, SAP and linear stereo. The top-of-the-line VC-H857U boasts MTS, SAP, hi-fi stereo and index search.

**Prices:** VC-A207U, \$480; VC-A607U, \$580; VC-M705, \$600; VC-H857U, \$700.

For additional information, circle No. 155 on Reader Service Card.





## Philips combi player accepts six formats

Philips' CDV488 plays 3- and 5-inch CDs, 5-inch CD-Videos, 8- and 12-inch LaserVision discs and the new 8-inch LD Singles, which have 20 minutes of audio and video. It is also the first LV player with an S-video connector for monitors with such jacks.

The remote control can learn infrared codes from up to 10 other components and has a jog/shuttle dial to control still, stop, slow motion, fast motion and high-speed scan. Other special effects include picture memory, mosaic, strobe and freeze. The player also offers favorite track selection and 20-track-or-chapter programming.

**Price:** \$1,300.

For additional information, circle No. 156 on Reader Service Card.

## Sony projection TV has compact design

Sony's KPR-41DS2 41-inch projection TV offers a lighter, more compact design. The set boasts 300 footlamberts of brightness and 500 lines of horizontal resolution. It has three sets of stereo audio/video line inputs as well as an S-video input. Other features include 181-channel tuning, an MTS decoder, simulated surround sound and two-way coaxial speakers.

**Price:** \$3,100.

For additional information, circle No. 157 on Reader Service Card.

## Minolta camcorder offers time lapse

Minolta's Master Series-8 8200 8mm camcorder can record one second of video every 30 seconds, one minute, two minutes or five minutes to create time lapse videos. The 8200's frame recording mode tapes four frames each time the record start/stop button is pressed, allowing stop-motion animation. The f/1.4, 6x power zoom lens has a macro range, and the half-inch CCD image sensor is sensitive to light as low as 7 lux. Other highlights include a 1/1200-second high-speed shutter, date record, a 2/3-inch electronic viewfinder and automatic exposure and white balance.

**Price:** not available.

For additional information, circle No. 158 on Reader Service Card.



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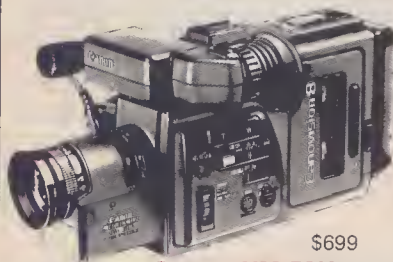
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## NEW PRODUCTS



## Pioneer S-VHS VCR includes digital effects

Pioneer's VH-930SD Super VHS VCR features digital picture-in-picture, still frame, strobe, multi-strobe, channel search, forward and reverse slow motion and one-shot picture memory. The digital circuitry is also used for noise reduction to compensate for flawed video material. The 8-event/21-day timer can be programmed from the remote using onscreen menus.

Other highlights include MTS, hi-fi, index search, a real-time counter, 140-channel frequency synthesis tuning and a manual recording level control with audio level meter.

**Price:** \$1,500.

For additional information, circle No. 159 on Reader Service Card.



## Minolta debuts S-VHS camcorder

Minolta's Master Series V-2100 Super VHS camcorder offers a five-speed shutter that records as fast as 1/2000 of a second. Its 2/3-inch image sensor offers 390,000 pixels and low light sensitivity to 10 lux. The 8x zoom lens has two zooming speeds and a macro range.

Automatic functions include focus, iris, backlight and white balance. Other highlights include fade in and out, an electronic wind noise filter and time/date recording.

**Price:** not available.

For additional information, circle No. 160 on Reader Service Card.

## Ambico light runs off batteries, AC

Ambico's V-0865 Simple Wonder video light can be powered by a 12-volt portable battery or connected through a transformer to an AC electrical outlet. The quartz-halogen bulb produces 30 watts, and the light weighs less than seven ounces. The Simple Wonder is also available in the V-0860 Power & Light Set, which adds a rechargeable four amp-hour battery.

**Prices:** V-0865, \$100; V-0860, \$160.

For additional information, circle no. 161 on Reader Service Card.





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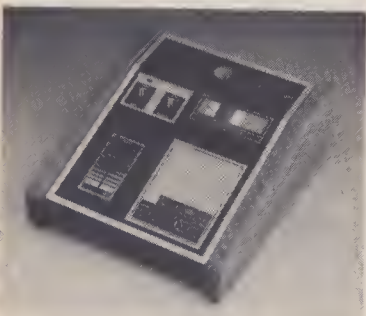
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## NEW PRODUCTS



Sony KPR-46CX10

## Sony projection TVs feature two tuners

Sony's KPR-46DX10 and KPR-46CX10 46-inch projection TVs include two tuners for digital picture-in-picture. The inset screen can be one quarter or one ninth the size of the main picture, and the screen can also be split to display two full-height pictures side-by-side. Channel index displays still frames from seven other channels along the left and bottom of the screen, while instant replay repeats the last two seconds of action at the touch of a button.

Each set offers 450 footlamberts of brightness and 600 lines of horizontal resolution. Other features include two 22-watt amplifiers, front-facing stereo speakers, MTS, and three sets of stereo audio/video line inputs and S-video inputs. Both TVs are housed in oak cabinets, and the DX10 includes hide-away doors.

**Prices:** KPR-46DX10, \$4,500;  
KPR-46CX10, \$4,000.

For additional information,  
circle no. 150 on Reader Service Card.

## Hama chest pod doubles as tripod

Hama's 4051 chest pod has a woven neck strap to hold the supporting knob securely on the chest. The grip telescopes from 8.5 to 12 inches, and the ball-and-socket head lets users adjust a camcorder's position comfortably. The pod is also available in the 4052 Touring Set, which adds a screw-in base that turns the chest support into a tabletop tripod.

**Prices:** 4051, \$79; 4052, \$85.

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**VISIONS**  
OF U.S. VIDEO CONTEST

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# VIDEOTESTS

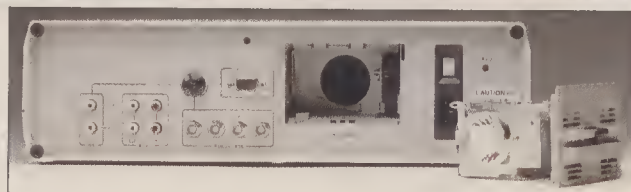


## VIDEOTEST NUMBER 476

### Kodak portable video projector

Every once in a while a product designed as a business tool has some applications for consumers. Kodak's LC500 video projector is one. It is meant to be used in businesses and schools, but has enough appeal that it is sure to end up in many homes. It is smaller than a five-inch-thick briefcase and weighs just 13 pounds, yet it produces a picture as small as 6 inches or as large as 12 feet measured diagonally. Its internal mono speaker is somewhat better than that of

**Portable Projector:** Kodak's LC500 video projector uses LCD lenses and a small, replaceable light source (right).



a standard TV. It would be great at home for, say, a Super Bowl party or for any occasion when a very large image is desirable.

Its relatively small size and weight are made possible by using LCDs instead of tubes to form the red, green and blue images that are combined internally by a prism. A single lamp and lens project the image to the screen so there is no color fringing. There is no need to converge the color images because they are

permanently adjusted at the factory. The image shows the usual grid effect of LCD pictures but otherwise resembles pictures from most front projectors. It may be viewed on any flat surface, although white walls and flat, non-beaded projection screens deliver the brightest images.

Citing a single figure for brightness would be misleading because both the image size and the reflectivity of the surface used as a screen affect both bright-

### Kodak LC500 Video Projector

#### DATA

**Suggested Price:**  
\$3,495

**Weight:**  
13 pounds

**Dimensions (h/w/d):**  
4-3/8 x 16 x 9-5/8

**Power Consumption:**  
380 W

**Screen Size:**  
5.7 inches diagonally at 6 inches from screen to 139 inches diagonally at 16 feet

**Speaker Size:**  
3 inches

**Type of Tuning:**  
none

**Video/Stereo Audio Inputs:**  
1—with RCA-type pin jacks

**S-Video Input:**  
none

**RGB Digital Input:**  
1—with 9-pin jack, IBM PC CGA compatible

**RGB Analog Input:**  
1—with BNC connectors for red, green, blue and sync

**Video/Stereo Audio Output:**  
1—loop through of video/audio input

**Internal Audio Amplifier Power:**  
3 watts

**Accessories:**  
supplied—power cord, EXR high brightness projection lamp, video cable (pin plugs) and stereo audio cable (pin plugs); optional—CAT No. 709 4121 hard case, CAT No. 709 4113 lamp module

(spare), EXW max-brightness 15-hr. lamp, EXR high-brightness 35-hr. lamp, FHS medium-brightness 70-hr. lamp and EXY low-brightness 200-hr. lamp

**Audio S/N:**  
below ambient noise

**Total Harmonic Distortion:**  
1.1 %

#### RATINGS

**Picture Quality:**  
good (unique)

**Audio Performance:**  
good for TV

**Operational Ease:**  
excellent

**Overall Performance:**  
very good

#### RESULTS

**Horiz. Resolution:**  
320 pixels; 240 lines

**Accuracy of Colors:**  
screen dependent

**Audio Frequency Response:**  
63 Hz-14 kHz



ness and color. A choice of four projection lamps (with different light outputs) may be used, also affecting image brightness.

The LC500 accepts not only standard video but digital RGB and analog RGB input as well. It has no tuner of its own. Although the audio is mono it accepts both left- and right-channel audio so you won't lose information that occurs on only one channel. Kodak does not plan to market this projector through video stores. Instead, it will be sold and possibly rented by audio/video dealers.

**Description.** The LC500's front has four vertical sliders for volume, brightness, tint and saturation. A carrying handle swings up over these controls. Farther right is the lens with screw-type focusing and a smoke gray panel that slides over the lens to protect it. The bottom has two feet near the front for elevating and leveling the projector. On top is a three-inch speaker covered by a grille.

The rear is completely recessed. To the right are a socket for the power cord, the power switch, a power indicator and a module that holds the projection lamp. The recommended quartz lamps are unitized with pre-focused reflectors. A slide catch on the module locks it and the lamp into the correct position.

At the left are a rotary input selector and three sets of connectors for digital RGB, analog RGB, video input and stereo audio input. The video and stereo audio inputs use RCA-type pin jacks and have matching loop-through outputs. The digital RGB input is a 9-pin male connector like that used for IBM-compatible computers, and it accepts output from a CGA card. The analog RGB input consists of four BNC female connectors for red, green, blue and sync signals. There is no remote control.

**Operation.** Operating the projector is so simple that the manual is almost unnecessary. Simply plug in the detachable power cord, connect a video and audio source, point the projector at the screen, turn it on and adjust the focus, brightness, saturation (color), tint and volume. The more reflective the surface used as a screen, the brighter the picture will be. Light-colored walls and

*continued on page 75*

## VIDEOTEST NUMBER 477

### Sony 8mm camcorder

Just as we were getting accustomed to the feel of the CCD-V9 camcorder ("Videotests," Feb. '88), Sony introduced a smaller, lighter model with most of the same features. The CCD-VII features a tape transport that is 60 percent smaller and 50 percent lighter than previous 8mm transports. However, since the transport is only part of what goes into a camcorder, the VII is only 20 percent lighter and an inch or so narrower.

Many advances contribute to Sony's "FL Mechanism" transport. The 1.05-inch head drum is 35 percent smaller, so the tape wraps 292 degrees around the drum instead of 180 degrees, and four video heads are used instead of two. This is the same type of reduction that made the Sony BetaMovie possible and was later used to reduce the size of VHS camcorders. A new tape-loading mechanism with all its gearing on the same horizontal plane also contributes to the reduction in size. The resulting two-pound camcorder weighs less than many 35mm cameras.

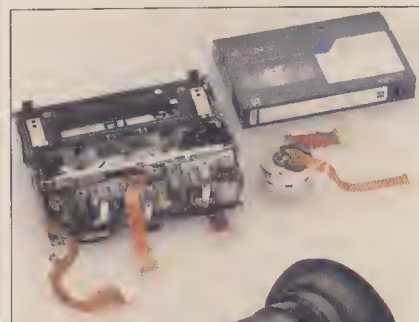
The CCD-VII is chock-full of features, including an autofocus system that works off the image sensor. It is a little slower but more precise than infrared autofocus. The white balance offers not only indoor and outdoor settings, but a hold feature that maintains the current setting during scenes when you want to see the effects of changing light. The iris offers a

continuous range from open to closed and is automatic in its center click-stopped position.

There are five shutter speeds up to 1/4000 of a second. The viewfinder tilts upward for low angle shooting. Two pages of titles can be memorized, scrolled, superimposed in eight colors and reversed. Edit search lets you view any part of a tape without leaving camera mode, making insert editing very easy. Animation can be recorded in four-frame bursts, and recording from an external source is easy using the audio/video inputs.

**Description.** Even though Sony has shrunk the transport, the camera section remains about the same size. The 6x zoom lens at the front has manual focus and zoom rings, but there is no

*continued on page 92*



**Small Miracle:** Sony's CCD-VII camcorder and a cutaway (top) of its miniature new tape transport.



# VIDEOTESTS



**Smooth Talk:** Sharp's Optonica VC-G960U VHS VCR features a talking remote control that guides users through setting its programmable timer.

## VIDEOTEST NUMBER 478

### Sharp VHS VCR

Optonica is a new upscale brand marketed by Sharp that delivers elegant looks and superior performance. Of the two Optonica VHS VCRs, we decided to review the more modestly priced, the VC-G960U, which has mono linear track audio. There is also a hi-fi MTS model, the VC-G980U, that costs about \$250 more, but no Super VHS model.

The VC-G960U is a cut above basic VHS machines. It has four video heads, onscreen remote programming, a 209-channel tuner and an 8-event/1-year timer. But the *piece de resistance* is a re-

mote control that talks. If you're nervous about the timer, it guides you through the whole operation a few steps at a time. The "voice coach" also helps set the clock and the simple alarm built into the remote.

Other goodies include index search, blue screen noise elimination for blank channels, a simple recording timer with standby (delay), an automatic playback cycle (from inserting the cassette to rewind, eject and power off), and a tamper-proof function that locks the VCR's operating mode until it is turned off. This is a dandy step-up machine.

**Description.** The VC-G960U is only 3-5/8 inches tall. Its upper panel has the cassette hatch at the left and a display with large characters at the

right. Across the bottom are exposed buttons for power and eject and the door to a compartment.

Inside the compartment are buttons for rewind (search), play, fast forward (search), stop, record, TV/VCR, channel (up), tracking down and up, TV mode, auto memory, memory on/off and add/erase. A slide switch for the blue screen and a recessed all-clear button round out the compartment's occupants.

The rear panel has the power cord, the channel 3/4 RF output selector, a VHF/UHF/CATV input connector, an RF output connector and RCA-type pin jacks for video and mono audio input and output. A cable tie affixed to the

*continued on page 92*

### Sharp VC-G960 VHS VCR



#### DATA

**Suggested Price:**  
\$550

**Weight:**  
13.2 pounds

**Dimensions (h/w/d):**  
3-5/8 x 16-7/8 x 13-3/4 inches

**Power Consumption:**  
25 W

**Tape Format:**  
VHS HQ

**Tape Speeds:**  
SP, LP, EP

**Video Heads:**  
4

**Slow motion:**  
1/5x to 1/30x

**Speed Play:**  
2x

**Cue & Review:**  
locking—5x, SP and LP; 15x, EP

**Fast Forward/Rewind Time:**  
4 minutes for T-120 cassette

#### Remote:

IR wireless with LCD readout, volume control and external buttons—power, eject, clock set, timer/alarm, program onscreen, transfer, timer on/off, program/set, reset, check clock, check program, SP/LP/EP, daily/weekly/channel down, AM/PM/channel up, 10-digit keypad, 100, record, stop, pause/still, play, rewind (search) and fast forward (search); buttons under flap—tamper proof, program call, program clear, search mode, enter, delete, counter/clock, reset, memory, slow-, +, frame advance, 2x, standby, record (timed), tracking up and down, TV/VCR and mode on-screen

**Counter Digits:**  
5—hrs:mins:secs.

**Program Start Locator/Index/Cue:**  
index search

**Auto Functions:**  
on/play/rewind/eject/power off

**Linear Audio:**  
mono

**Tuning Method:**  
frequency synthesis

**Channel Selectors:**  
up scan button on VCR; direct access or up/down scan on remote

**Preset Method:**  
auto memory plus add/delete from scan sequence

**Broadcast Tuning Range:**  
2 to 13, 14 to 83

**Cable Tuning Range:**  
2 to 13, A-8, A-5 to A-1, A to W, AA to ZZ, AAA to CCC, 66 to 94, 100 to 129

**Timer:**  
8-event/1-year

**Other Features:**  
still frame, frame advance, separate eject, counter memory, channel lock, auto channel-change, AFT

**Absent Features:**  
flying erase head, remote pause, audio dub, video dub, hi-fi audio, MTS, SAP

**Accessories:**  
remote control with batteries, 75-ohm antenna cable and V-lock tool

#### RESULTS

**Horiz. Resolution:**  
240 lines

**S/N, Video Lumiance, Unweighted:**  
47.7 dB, SP; 47.2 dB, LP; 46.3 dB, EP

**S/N, Video Lumiance, Weighted:**  
49.5 dB, SP; 48.8 dB, LP; 48.9 dB, EP

**S/N, Chroma AM:**  
45.4 dB, SP; 44.1 dB, LP; 41.6 dB, EP

**S/N, Chroma PM:**  
45.3 dB, SP; 44.2 dB, LP; 42.4 dB, EP

**Audio Frequency Response, -3 dB:**  
80 Hz-10 kHz, SP; 100 Hz-4 kHz, LP and EP

**S/N, Audio:**  
45.9 dB, SP; 46.9 dB, LP and EP

**Audio Distortion:**  
1.4%

#### RATINGS

**Picture Quality:**  
excellent for VHS

**Audio Quality:**  
excellent, SP/EP, fair, LP

**Operation Ease:**  
very good/weak

**Overall Performance:**  
very good/fair



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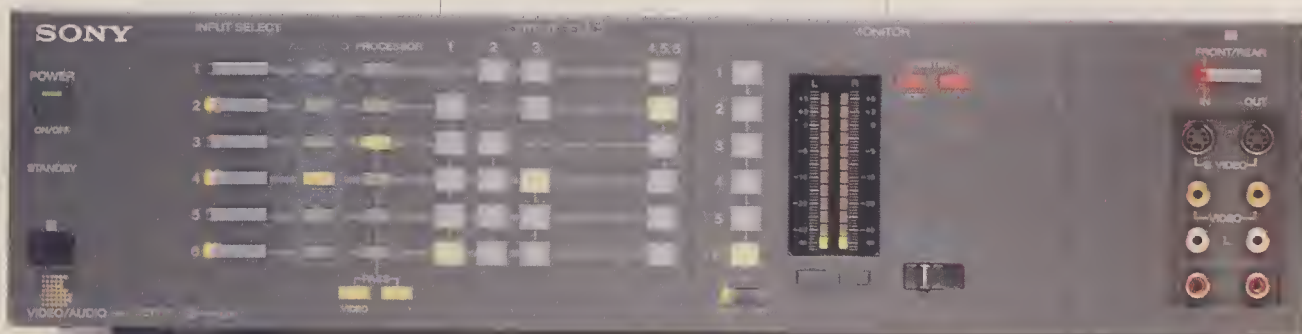
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# VIDEOTESTS



Switchcraft: Sony's SB-V1000 connects up to six audio/video devices, including three with S-video jacks.

## VIDEOTEST NUMBER 479

### Sony video/audio selector

Sony's SB-V1000 is a three-bus switcher that lets you connect up to six video and audio devices without repatching. It also provides S-video connections for three of the six devices, processor loops for video, S-video and stereo audio, and separate audio and video bypass switches for processing one without the other. The processor loop can be used on only one input at a time, and audio from an auxiliary input can substitute for the accompanying audio on one selected input at a time.

All the connectors for audio, S-video and video are gold-plated for corrosion resistance and reduced signal loss. Front-panel indicators always tell what

devices are in use and how they are routed. Front-panel input and output connectors for one device make it easy to dub to or from equipment that is not normally part of the system, like a camcorder.

**Description.** The slate gray SB-V1000 is a little taller and deeper than most VCRs. The front has input and output jacks at the far right. Above them is a button with a red indicator that determines whether the front input jacks are active.

In the middle is the monitor control area, a column of six square buttons to select the device to be monitored and a bar-shaped button to determine whether you are monitoring the input or output of that device. The button for the monitored device glows orange as does the input/output button, so you can always see what is entering or leaving each of the six switched devices.

To the right of the column is a verti-



cal audio level meter with - and + buttons for adjusting monitor volume. Further right are video and audio mute buttons (red when active) and a slide switch to determine whether monitor audio output will be stereo, mono, left channel to both speakers or right channel to both speakers.

On the top left side are the power button with a green indicator, a sensor for the remote control and a red standby indicator that glows when the power is off. The remaining buttons are grouped in columns of five or six except for two that let you bypass video, audio or both when using an external processor.

The buttons in the first column are input selectors. The second column lets you substitute auxiliary audio for any of

#### Sony SB-V1000 Selector

#### DATA

**Suggested Price:**  
\$600

**Weight:**  
15.9 pounds

**Dimensions (h/w/d):**  
4-5/8 x 17 x 14-5/8

**Power Requirements:**  
120 VAC, 50/60 Hz

**Power Consumption:**  
28 W (5.5 W idling)

**Video/Stereo  
Audio Input:**  
video 1 through video 6  
and processor

**S-Video Input:**  
video 1, video 2, video  
3 and processor

**Auxiliary Stereo  
Audio Input:**  
1—may be used in-  
stead of matching  
audio

**Video/Stereo  
Audio Output:**  
video 1 through video  
6, processor and moni-  
tor

**S-Video Output:**  
video 1, video 2, video  
3, processor and moni-  
tor

**Auxiliary Video/Mono  
Audio Output:**  
1—to optional RF mod-  
ulator

**Front-Panel  
Input/Output:**  
jacks for device 3—  
S-video, video and ster-  
eo audio inputs and

outputs—are duplicated  
and switch-selectable

**External Speaker  
Connectors:**  
none

**Control S:**  
input and output

**Remote Control:**  
IR wireless with buttons  
for power, cancel, input  
selectors 1 through 6,  
aux audio select, pro-  
cessor select, output  
select, select 1 through  
6, monitor select 1  
through 6, [monitor] in-  
put/output, video mute,  
audio mute and monitor  
audio + and -

#### RESULTS

**Video Bandpass:**  
measured—2.4 dB  
down at 10 MHz

**Video S/N,  
Luminance:**  
rated—48 dB; mea-  
sured—52.3 dB,  
weighted/unweighted;  
69.1 dB with sag com-  
pensation

**Chroma AM S/N:**  
over 75 dB

**Chroma PM S/N:**  
over 75 dB

**Audio Frequency  
Response:**  
20 Hz-20 kHz, +0.0/-0.3  
dB

**Audio S/N:**  
rated—80 dB; mea-  
sured—88.6 dB

**Total Harmonic  
Distortion:**  
0.007%

#### RATINGS

**Picture Quality:**  
excellent

**Audio Performance:**  
excellent

**Operational Ease:**  
very good

**Overall Performance:**  
excellent



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the six input devices. The third column lets you route one input at a time through the processor loop for audio or video.

The next three columns let you select any input (except itself) as a source for devices 1, 2 and 3. The last column selects a single device to feed 4, 5 and 6 unless one of them is already being fed by another source or is itself being used as a source machine. You can even chain devices, but it is simpler to just select input 1 to feed all outputs.

The rear hosts a forest of connectors with the S-video jacks in the top row, video jacks in the second row, left audio jacks in the third row and right audio jacks across the bottom. One set of jacks for video, mono audio and DC power is grouped to feed an optional RF adapter. The first six columns are inputs from devices 1 through 6, but only 1, 2 and 3 have S-video connectors. The seventh has two auxiliary audio jacks.

The next two columns are for output to and input from processors and include S-video, video and stereo audio jacks. Following these are six columns for outputs to devices 1 through 6. Again, only the first three have S-connectors. The last column has a complete set of jacks for feeding a monitor. Two mini jacks for control S input and output are for systems with other Sony components. The other occupants of the rear panel are the power cord and the switched and unswitched AC accessory outlets, each with a capacity of 300 watts.

The remote control has buttons for power, cancel, video mute, audio mute and - and + audio monitor level, col-

umns of six buttons for input, monitor and select, a monitor input/output selector and three buttons—aux audio select, processor select and output select—to set the function in the select column.

**Operation.** Connecting the SB-V1000 is straightforward. Just wire the outputs of source devices to the inputs of the controller, the inputs of recording devices to the outputs of the controller and monitoring devices to the monitor jacks. Only the first three inputs and outputs include S-connectors. The fourth, fifth and sixth connections are for play-only devices like LV players and those without S-connectors. Both video and S-video should be connected so you can tape from those devices to VCRs without S-video.

Processors should be connected at the processor loop. Separate audio and video processors may be connected but you must disable either audio or video if no corresponding device is in your setup. Auxiliary audio can be supplied from a hi-fi system or any other source, but if the source is mono use a Y-connector so the signal can get to both channels, since the front panel stereo/mono switch affects only the monitor jacks.

If you don't have a monitor, use a TV connected via the optional RF unit; the audio will be mono. You may also connect a fourth recording device to the monitor jacks and select its input with the monitor selector.

Most of the functions are easy to use. If you are performing only one operation it is easiest to select the input device with the input selector column.

This activates all the outputs in that row and their output indicators. If you want to send different signals to specific machines, you must push the output button for the recording device on the appropriate row for the input device. If more than three output buttons are lit you can verify the source using the monitor function. We rate ease of operation as very good.

**Performance.** The SB-V1000 offers a bandpass of 10 megahertz, -2.4 decibels, which is good enough for signals with up to 800 lines of horizontal resolution. The video signal-to-noise ratio is rated at 48 dB and measures 52.3 dB, above most consumer devices. Chroma AM and PM S/N are both over 75 dB, the maximum setting of our equipment. Crosstalk between channels is rated at 48 dB and measures over 53 dB. Since the controller in the circuit does little to degrade the signals, video is excellent.

Audio was given no frequency response rating but measures 20 Hertz to 20 kilohertz, +0.0/-0.3 dB. Audio S/N, rated at over 80 dB, measures 88.6 dB, and the total harmonic distortion measures less than 0.007 percent, the limit of our instrument. Audio is also rated excellent.

**Conclusion.** Sony's SB-V1000 is the first audio/video selector for consumers with S-video switching. Its flexibility, performance and ease of operation make it desirable even if you don't already own devices with S-video. It is the first routing switcher that performs well enough for us to recommend wholeheartedly. Its suggested price is \$600.

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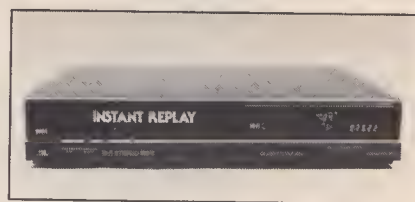
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# TUNE UP YOUR VCR

*How to banish video gremlins—and make your deck sing.*

Your new VCR, a prized possession worthy of adulation, gleams with radiant beauty. Despite slight objections from your spouse, you bought the best—er, most expensive—model you could find, determined to achieve the ultimate picture and sound. Alas, despite your sizable outlay, after connecting the VCR to your TV, the disappointment in the less-than-sterling image quality shows in your face. So does the gaping hole in your checkbook and the stern stare of your spouse.

Yet just like the family car, you can tune up both your VCR's performance and reliability by making a few simple changes in the way the system's compo-

nents are wired together. Instead of spark plugs and ignition timing, as a VCR "driver" you're concerned with such ingredients as cables, connectors, video levels and signal processing.

While it's possible to go overboard, consumed by an obsession to constantly adjust and alter your video system, you'll be amazed how much you can improve the sound and picture from your VCR by paying attention to seemingly minor details. With a little effort, and only a marginal drain on your pocketbook, you can tune your VCR to squeeze every last bit of performance it holds.

Tuning a VCR does not require special tools or technical know-how, nor will you have to take your deck apart. Bear in mind that the better the VCR and TV, the more improvement you'll realize from these endeavors. You should

always strive to optimize your video system for the best possible sound and picture, of course, but you'll get the best results with finer gear.

Be sure your VCR is in top operating condition before attempting to tune it. If the VCR is not new, you may need to first remove dust, dirt and other contaminants. Clean the heads inside the VCR with a commercial head cleaning tape, or manually with a tipped applicator intended for video heads and a bottle of cleaner. (See "Deck Doctor," July '88, if you're not sure how to clean the heads. The article also describes how to maintain and repair old or worn pulleys, rollers and idler tires.) If your VCR is showing signs of age and you don't want to maintain it yourself, take it to a service shop for an overhaul.

Performance is always better when

Gordon McComb's latest book is *Troubleshooting and Repairing VCRs* (Tab Books, 1988).



## TUNE UP

you regularly clean the surroundings of the VCR as well. Airborne dust collects on the VCR's internal and external electrical contacts and impairs signal quality. Every few days or so, dust on and around the VCR with an anti-static cleaning cloth. When not in use, cover the VCR to protect it from airborne contaminants. While VCRs are not temperamental, they do have a limited number of serious dislikes. Shield your VCR from heat and air conditioning vents, windows, magnetic fields (like loudspeakers), old tapes that may be losing their magnetic coating, close quar-

*Shield your VCR from vents, liquids, windows and magnetic fields.*

ters with no ventilation and liquids.

Also check the operation of your TV, antenna and cable system. Unless you're an experienced technician, however, leave TV servicing to the pros: the high voltages inside a TV can be lethal. In particular, have the TV repair person degauss the screen to remove trace magnetism. This 20-second chore goes a long way toward improving the picture.

Cable shortcomings should be checked by the cable company. Most cable companies are loath to repair "minor" inconveniences like a snowy picture or cross-channel interference,

but if you and your neighbors complain enough, you should see results.

### CABLE ESSENTIALS

Unless your TV has a built-in VCR, the connections between the VCR and the other components in your video system are by cables. These cables are among the elements most vital to good picture and sound. You can, in fact, expect only marginal VCR performance if your system is riddled with old, worn or incorrect cables.

Cables for home video come in two flavors: coaxial and shielded coaxial. In most home video setups, round coaxial cable (or just coax, pronounced co-ax) transmits RF signals, those that are carried over TV channels. Coaxial cable is constructed with a solid or stranded inner conductor covered by solid or foam dielectric plastic. Around the plastic is a braided wire layer, the second conductor. The whole is encased in an abrasion-resistant plastic covering.

Coax is also used for baseband audio and video, the kinds of signals available at the "Audio Out" and "Video Out" jacks of a VCR. Coax cables used for audio are the same as those in hi-fi systems. Cables for video are usually thicker than those for audio.

More than one type of cable is described as shielded. Some types are simply coax. Others have multiple insulated inner wires surrounded by foil or braided or spirally wrapped wire. These have their uses but are not specifically designed for video systems. If you have any cables in your video den not specifically designed for what you're using them for, get rid of them. Why? All electrical circuits, including cables, have a specific impedance, and mismatched impedances cause signal loss, changes in frequency response, incorrect circuit loading, ghosts, interference, noise and other complex problems.

Impedance, which is measured in ohms, is the opposition an alternating current encounters when it passes through a circuit (for our purposes we can consider cable a circuit). When a signal encounters an incorrect impedance in a circuit, its characteristics can change. RF and video circuits are designed to interface with 75-ohm components. Audio connecting circuits have



**Deck Aids:** VCR tune-up implements include a cable stripper, gold-plated cable, a plastic insertion tool and a variety of cleaners and contact enhancers, including the hypodermic-packaged Tweek.



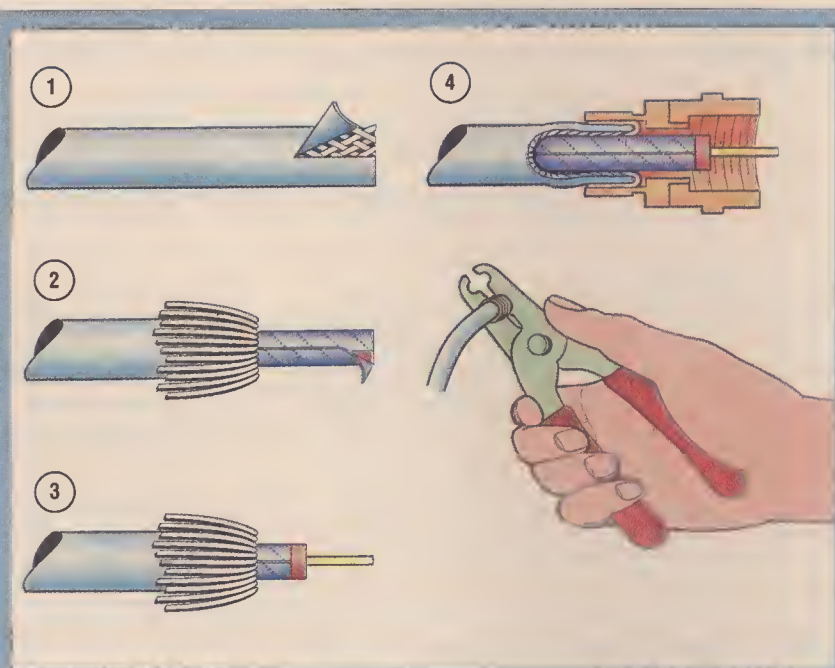
impedances of 1,000 ohms and up. Cables with the correct impedance are designed for each application. *Do not use audio or hi-fi cables for video or RF signals. Do not use video or RF cable for audio signals.*

In a pinch you can use video cables for RF and vice versa, but the adapters you will need for the connectors 'cause small signal losses, so avoid such adapters whenever possible. Good hi-fi cable may be used for audio signals in your video system, but unitized cables, with video and audio cables bonded together, can cut down the rat's nest of wires behind your system.

Shielded cable intended for RF, audio and video is also available. In construction it is similar to coax but has an extra layer of insulation and a second braided or solid layer before the outer covering. The second braided layer shields the inner conductors from interference. Better shielded cables bring out a separate wire for connecting to a chassis or an earth ground. These shielded cables, from companies like Monster Cable and Phoenix Gold, are more expensive than coax cables, but in electrically noisy environments they are well worth the extra cost.

While working with cables, watch for unnecessary RF connections between the various components. RF is a convenient way to transfer a signal from one VCR to another or to a TV, but the extra processing required to transform video and audio signals into a radio frequency television channel can corrupt sound and picture quality. If the components have baseband audio and video jacks, use them. In most TV dens, the only RF connection should be at the antenna input or cable box, and possibly at the antenna terminals of the TV.

Electrical cables are also affected by two other peculiarities: resistance and capacitance. Resistance is the electrical opposition encountered by a direct current and is also measured in ohms. While carrying video and audio signals to and from a VCR, the resistance of a cable roughly determines how much of the signal reaches its destination. A cable with a high resistance limits the signal. Conversely, a cable with a low resistance does little to impede the easy flow of electrons, leaving signal strength



## How To Cut A Cable To The Perfect Length

You can either buy video cables cut to length with the proper F-connector already attached or make your own cables. Making your own saves you money, and the cables can be cut to the proper length for each job. Simply follow the steps in the illustration to attach an F-connector to coaxial cable. Remember that F-connectors are designed for specific cable types. For example, connectors for RG-59 cable won't fit on RG-6 cable. Here's how to get started:

**Step 1.** Strip the outer jacket insulation to expose about 7/16 inch of braided wire. At this point, don't cut the braid.

**Step 2.** Fan out the braid, fold it back over the cable jacket, and trim to about 1/8 inch in length.

**Step 3.** Some cables have an aluminum sheath under the braid. Strip off the excess shield and insulating foam or plastic to expose one quarter-inch of the center conductor. Do not cut too deeply into the dielectric or you'll nick the center conductor. Make sure the center conductor looks clean and bright.

**Step 4.** Slide the F-connector over the foam but under the braid. Push the fitting into the cable until it seats firmly and no braid shows. If the fitting is the crimp type, crimp it with the proper tool.

Although special tools aren't necessary, the right tool makes the work go faster. You can cut the foam insulation around the center conductor with a knife or a conventional wire stripper. The stripper helps prevent nicking the conductor. The best method is to use a coax cable stripping tool. The stripper, which works with all sizes and varieties of coax, automatically cuts off the proper amount of outer insulation and foam.

Because F-connectors are large, they require a special crimping tool (regular crimpers don't work well because they are made for smaller wires and connectors). The tool is available in a variety of styles from about \$3 to \$15.

If the cables will be used indoors, you can use crimpless F-connectors. These screw securely onto the end of a cable. Crimpless connectors are about twice as expensive as their crimped cousins, so you may not want to use them extensively.

—GM



# TUNE UP

virtually untouched.

The resistance of cables used to carry RF and baseband video signals is not as critical as it is in some other applications, such as the wires connecting a high-powered audio amplifier to a set of loudspeakers. But we're interested in making as many small improvements as possible with an eye toward improving overall performance.

You may want to consider using video cables especially engineered for low resistance. Cables such as those by Phoenix Gold, Monster and others are available at most high-end stereo and video shops. They are larger than most video cables and consist of many individual strands of wire. Electrons passing through a cable tend to travel only on the outside of individual strands. This is known as skin effect, and is more apparent with high frequency signals (such as the video from your VCR) than with low frequency ones. A cable with more strands of wire gives the electrons passing through it more surface area over which to travel, lowering overall cable resistance.

If resistance is the ability to pass a signal through an electrical circuit or wire, then capacitance is the ability to store the signal. All electronic circuits—and cables—exhibit capacitance, and too much of it can ruin the signal.

Most well-made video cables—75-ohm shielded coax—exhibit little capacitance, on the order of only a few

picofarads (a common measurement of capacitance) per foot. However, capacitance increases with poor or dirty connections or when the cable becomes old or deformed.

The coaxial cable used outdoors to connect an antenna to your TV or VCR should be replaced every five to seven years, more often if your local climate runs the extremes from freezing winters to boiling summers. Also avoid routing cables—especially coax—under carpets or mats where you are likely to step, since walking on video cables can easily deform them.

## CONNECTOR GREMLINS

Cables and their connectors are, unfortunately, also subject to other signal-impairing gremlins. For example, avoid coiling an excess length of cable in a tight loop. The loop forms an inductor that invites interference. In fact, use the shortest cable you can, without strain, for each connection. Cables typically come in half-, one-, two- and three-meter lengths. Buy an assortment and use the length required to do each job—no more, no less.

You may also wish to make your own RF cables, cutting each one to exact length. See the sidebar on how to attach an F-connector to a coaxial cable, and follow the same procedures when making baseband cables with RCA phono plugs. Phono plugs typically require soldering, although the crimp-on variety

is also available through some electronics outlets. However, unless you are skilled at putting on connectors, factory-made coax cables are strongly recommended.

Keep signal cables away from AC cords and *never* coil the two together. If you absolutely cannot keep signal cables and AC cords separate, at least cross the AC cords only at right angles to the signal cables. This minimizes hum caused by AC induction. Similarly, keep signal cables away from magnetic fields. Route them away from loudspeakers and the back of the TV (where there is a slight but detectable magnetic field when the TV is on).

Video cables use untinned copper wire to carry signals. Copper readily oxidizes, and the oxidation acts as a barrier to electrons. Whenever possible, use sealed, molded cables. The all-in-one construction prevents oxygen from reaching the wire strands. Some high-end hookup cables, such as Monster Cable, are promoted as "oxygen free" to prevent undesired resistance.

If you make your own cables, you can prevent oxidation by sealing the cable ends and connectors. Apply a light coat of acetone-free silicone sealant, such as RTV, to the joint between the cable and the connector. Don't get any of the sealant on the contacting points of the connector. Let it dry, then plug the connectors into place.

Another method is to apply heat shrink tubing over the joint. Before attaching the connector, slip a 3/4-inch length of heat shrink tubing over the end of the cable. Secure the connector. Next, slide the tubing over the back of the connector. Apply a small flame from a lighter or a match to the tubing until it shrinks to fit. Avoid excessive heat or the tubing will melt. You can buy heat shrink tubing at Radio Shack and most electronics stores. It comes in various diameters, lengths and colors.

F-connectors leave the center conductor of the coaxial cable bare. The conductor contacts a sleeve inside the mating connector of your VCR or TV. Because this center conductor is exposed—and is made of copper—it is subject to the same oxidation that befalls other copper-based cables. Check all the F-connections in your video sys-

## Choosing The Right Coaxial Cable

Coaxial cable is available in a number of different impedances. The proper impedance for video is 75 ohms. Both the RG-6 and RG-59 varieties of coax cable—available at almost every TV, video and electronics store—are rated at 75 ohms. RG-6 is heavier and uses a larger center conductor than RG-59. It is considered to be better when using long cable lengths because there is less signal loss with RG-6 than with RG-59.

However, some RG-6 cable brands have higher capacitances. So if you're using less than four feet, the better choice is RG-59. Fortunately RG-59 is less expensive and easier to work with. Note that most F-connectors are made for RG-59 cable. If you are using RG-6, get the F-connectors with the larger crimp barrels.

Not all coax is designed for use with video, and the impedance of other coax types may not be 75 ohms. Two commonly available coax cables designed for CB and ham radio use are RG-8 and RG-58. They have impedances of only 52 ohms. Using either with your video system will impair the sound and picture.

—GM



## Periodically clean your connections with contact enhancer.

tem and look for oxidized center conductors. Unoxidized copper looks bright and shiny. Oxidization darkens and dulls the metal.

Oxidation is nearly impossible to remove without harming the conductor. A better approach is to simply remake the connection. Cut off the existing F-connector and trim away the insulation and the outer braid as shown in the illustration. Before adding the new connector, inspect the conductor to make sure the oxidation has not crept up into the cable and affected more than just the exposed tip.

### CONNECTOR QUALITY

Not all connectors are created equal. The connectors used on most video cables are mass produced using copper or tin plated with nickel or chromium. The plating resists corrosion and oxidation. Nickel is only a marginal conductor of electricity, but its low cost and ease of manufacture make it the best all-around choice for consumer video.

Better connectors use gold plating. Gold is perhaps the best conductor of electricity and never corrodes, but it is agonizingly expensive. Gold-plated connectors cost between two and four times as much as their nickel-plated cousins. You can purchase cables with gold-plated connectors already attached or buy your own gold-plated connectors for your own custom-made cables. The cables and connectors are available at Radio Shack and elsewhere in both the RCA phono and F-connector varieties.

But does gold plating *really* improve sound and picture quality? There's no doubt that it reduces cable resistance and capacitance (if not impedance); however, you may need an oscilloscope to see the difference. The better your TV and VCR (especially if they, too, have gold-plated jacks), the more visual and aural proof you'll have without an oscilloscope. The real value of gold plating is that gold does not corrode. As a result, contact resistance does not increase with age.

The effectiveness of gold-plated F-connectors is hotly debated. The benefit is resistance to oxidation, but it is only useful if taken all the way. If you terminate the cable yourself or buy inexpensive factory-made cables, the gold

plating will be only on the barrel of the connector, which is the ground connection. The center conductor of the coax, which comprises the actual signal-carrying wire, won't be gold plated. On better factory-made cables that conductor is a gold-plated pin soldered or crimped to the wire.

If you're going to use gold-plated barrels, go all the way. You may have some success plating the end of the center conductor yourself by using a brush-on electroplating kit. You need a small brush, a 6 to 12 volt DC power supply for the electroplating process and gold plating solution. Also check your local library for books on electroplating. Kits are available at many hobby stores and from Edmund Scientific Company. To

really go all out, the connector on the VCR should be electroplated too, but we are reluctant to recommend that you do this because a slip could seriously damage your VCR or other components.

Whether you use gold- or nickel-plated connectors, you can decrease cable resistance and capacitance by thoroughly and periodically cleaning the connectors in your video system and by using a contact enhancer such as Sumiko's Tweek or the dual liquid cleaner by Cramolin. Clean the connectors on your cables, TV, VCR and other gear with a cotton swab soaked in denatured alcohol (undiluted if possible) or the Cramolin cleaner. Wait a few minutes for the alcohol to evaporate, then apply a thin

*continued on page 96*

## Testing With A Meter

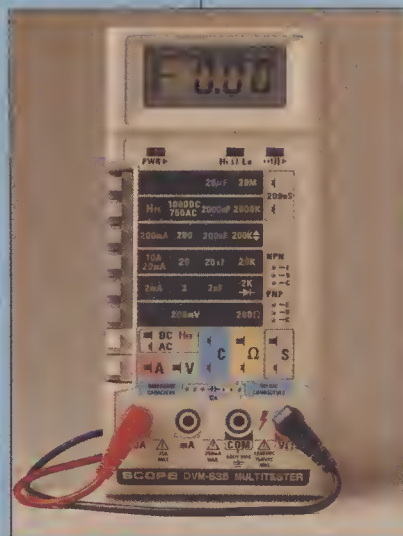
A multimeter is a common test instrument used to measure voltage, resistance and capacitance, although not all multimeters can test capacitance. If you own a multimeter, or have access to one, you may wish to perform some simple tests to check the condition of your video system. These tests are not conclusive and negative results don't always mean your video gear is faulty. But they can steer you in the right direction.

For example, you can measure the line level available at the "Video Out" and "Audio Out" jacks of your VCR. Connect a short 75-ohm shielded or coaxial cable between one of the output jacks at the input terminals of the meter. Dial the meter to read AC millivolts and take a reading with the VCR on and delivering a signal. Most VCRs provide between 200 and 500 millivolts AC, depending on the strength of the input signal.

Change the dial and watch the level increase and decrease. You will most likely notice a distinct correlation between "weak" channels and low levels. Note that the level can be normal while the picture looks fuzzy. This is because the meter only reads the overall strength of the output signal, not the content or quality of the signal.

A field strength meter is recommended for testing the level of RF signals in your video system—whether they come from the cable box, the antenna or the RF output of the VCR. Multimeters will not measure the strength of RF signals because they are sensitive only to signals of up to about 4 megahertz, while TV channels start at 54 to 60 mHz (for channel 2) and range upward to 806 mHz (for channel 69).

—GM





PALE RIDER	151012	THE MISSION	254104
THE DEER HUNTER	151270	COMMANDO	254602
HIGH PLAINS DRIFTER	152024	CLEOPATRA	254610
JEREMIAH JOHNSON	152522	KINO HEARTS AND CORONETS	255212
THE BIBLE	153454	BLADE RUNNER	255542
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THE FOG	153622	NATIONAL LAMPOON'S VACATION	256722
A STAR IS BORN (1954)	154224	ANY WHICH WAY YOU CAN	257260
F/X	154232	BILLY JACK	261056
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TIN MEN	162364	DELIVERANCE	352444
HOMBRE	162774	CAMELOT	354074
THE BIG EASY	163206	THE HITCHER	354234
THE WORLD ACCORDING TO GARP	163222	ERNEST GOES TO CAMP	354636
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HANNAH AND HER SISTERS	363216	LOST IN AMERICA	461226	COOL HAND LUKE	551442
OFF LIMITS	363642	McCABE AND MRS. MILLER	461234	THE STING	551514
FRANCES	363706	EVERY WHICH WAY BUT LOOSE	461556	VON RYAN'S EXPRESS	552044
THE STEPFATHER	364076	ALIEN	461564	THE BREAKFAST CLUB	552550
THE NEVERENDING STORY	364260	THE COUCH TRIP	461716	RAISING ARIZONA	553554
LOCAL HERO	366000	FULL METAL JACKET	461740	WUTHERING HEIGHTS	553642
SHAKEOOWN	364646	M*A*S*H	462012	GOING MY WAY	553714
FIRESTARTER	364662	PLAY MISTY FOR ME	462020	THE LITTLE FOXES	554654
REPO MAN	364670	THE BOY WHO COULD FLY	462100	LIFEBOT	554670
ABOVE THE LAW	364734	JANE FONDA'S WORKOUT CHALLENGE	462174	REMO WILLIAMS: THE ADVENTURE BEGINS	555256
THE GLASS MENAGERIE	365006	MAGNUM FORCE	462270	ORAGNET	556364
VIETNAM: THE 10,000 DAY WAR	450534	THE COLOR OF MONEY	462334	BURGALAR	556700
THE LAST STARFIGHTER	451554	JULIA	463016	CUJO	557070
JANE FONDA'S WORKOUT: LOW IMPACT AEROBIC	452646	LEGAL EAGLES	463024	MASK	560022
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						MADE IN HEAVEN	862112	RADIO DAYS	963672
						MATEWAN	862120	THE CHIPMUNK ADVENTURE	963736
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Across the Universe:  
The galaxy of pro-  
grammable remotes  
includes (clockwise  
from above) Ken-  
wood's RC-100,  
Yamaha's MRX-100,  
Pioneer's CU-AV100,  
Technics' SH-R700,  
Memorex's CP8, Mar-  
antz's RC-20, JVC's  
RM-S1, Sony's RM-  
P700 and Onkyo's  
RC-AV10M.



BY IVAN BERGER

# SECRETS OF THE UNIVERSALS

*A hands-on guide to the pros and cons of ten top all-in-one remote controls.*

At first I just had a TV with remote control. Then I got, successively, a remotely controlled VCR, a CD player, a LaserDisc player, an audio/video receiver and a DAT deck, all of different brands. When their controllers began crowding the magazines off my coffee table, I knew it was time to get a universal remote control (URC).

I tried ten models: JVC's RM-S1, Kenwood's RC-100, Marantz's RC-20, the Memorex CP8, Onkyo's RC-AV10M and RC-AV20M, the Pioneer Z/UC, the Sony RM-P700, the Technics SH-R700 and the Yamaha MRX-100 Memory Max. Fully or partly programmable remotes have also appeared recently from Denon, Fisher, Hitachi, Philips, Radio Shack and others. Considering the effort that goes into programming them, the ten I tested were more than enough to keep me busy—and sometimes frustrated—for several weeks.

Actually, programming a URC is rarely difficult, just time-consuming. But programming ten consumes a lot of time. And I did have difficulties with two.

To program a universal remote, you simply point one of your regular remotes at a window on the URC, put the URC into "learning" mode, press corresponding buttons (such as "Volume Up") on both remotes and wait for the universal one to tell you it's learned that command. Then you move to the next pair of buttons.

The process is tedious, and the more commands you program into your URC, the longer it takes. A simple system's commands can be programmed into any URC in ten minutes or less, but teaching a really brainy URC to operate a full-bore system like mine can take more than an hour. (It helps to program one component's commands at a time, then take a break).

Most URCs use the same window for programming as for transmitting, so you have to place the teaching and learning remotes head to head. For two-way functions like channel and fast-forward/rewind, this is confusing, because the arrow button that points north on one remote is equivalent to the one now pointing south on the other. JVC and Memorex solve this problem by having separate programming windows in their tails, so both the teaching and learning remotes read the same way.

Any programmable key can be used for almost any command. So if your URC has allotted fewer commands to a VCR than you need, you can program the excess into the keys earmarked for a component you don't use. Still, it pays to get a URC whose keys have designations similar to those on your old remotes, so you can remember which key does what.

In theory, an ideal URC keyboard would have one key for every command on

*Ivan Berger is Technical Editor of Audio Magazine and co-author of The New Sound of Stereo (Plume).*



# UNIVERSALS

every remote control you own, yet still be small enough to fit in your hand. Its keys would be logically grouped, widely spaced, clearly marked and easily distinguished from each other by touch so you'd never make an operating error. In practice, this is impossible to achieve for any but the simplest system. Elaborate audio/video installations have so many commands that even the 80 or so keys on a computer keyboard wouldn't suffice — and regular computer keyboards are too large to be handheld.

Dealing with this requires compromise. The URCs I tested demonstrate four approaches: they limit the number of key functions to basics; use small keys, closely spaced; make keys do multiple duty; or use layered keyboards that hide some keys until needed. All these techniques help, but none is ideal. Therefore, most URCs combine more than one approach.

The sole exceptions are Marantz's RC-20 and Onkyo's RC-AV10M, which use only the key-limitation approach. They have fewer keys and control functions (60 and 56, respectively) than any others in the group. But they're probably the easiest of these URCs to use. That's not just because they have fewer buttons to push but because all their keys are visible at once and are well-spaced,

clearly labelled and clearly grouped according to the component each is supposed to control. (These features make the keyboard too big for one-handed use, so these remotes were made wider than they are long, for easy operation from your coffee table.)

The RC-AV10M also has a programming shortcut for owners of Onkyo equipment: 33 of its keys are programmed with Onkyo component commands, although they can be reprogrammed if you have non-Onkyo gear.

Kenwood's RC-100 takes the closely spaced approach. As a result, it has more keys than either the RC-AV10M or the Marantz in about the same space. However, despite all the keys, it has fewer programmable commands; more than half its keys are permanently programmed for various Kenwood components. The Kenwood was the only tested unit with this limitation.

The RC-100's keyboard opens like a clamshell to show 64 labelled, pre-programmed keys at the left and 58 unlabelled, programmable ones at the right. The programmable keys are surrounded by a blank, removable, write-on panel under a clear plastic shield. The preprogrammed keys are well marked, but their utility depends on how much

Kenwood gear is in your system. How well marked the other keys are depends on how well you can mark them. (Readers with handwriting like mine may shudder at the prospect.)

Onkyo's other entry, the RC-AV20M, and Pioneer's CU-AV100 take the most powerful approach to the great keyboard compromise: keys with multiple meanings. These remotes use mode switches to multiply their keys' capabilities, much as a typewriter uses a shift to put both "4" and "\$" on one key.

The Pioneer does this especially well. All 68 of its buttons are programmable when the mode switch is in one of its three positions, and 43 are programmable in each of the other two positions, for a total of 154 learnable commands. If you have Pioneer equipment bearing a small "SR—System Remote" logo, its commands are probably among the 111 preprogrammed ones; nevertheless, you can erase all but 35 commands, which are for Pioneer surround amps and tape decks. If you have such an amp and deck, and reprogram all the other keys, you have a total of 189 commands!

Onkyo's RC-AV20M also uses a mode switch, but it has only 51 keys, and the mode switch has only two settings. However, the RC-AV20M is more compact and sleekly styled than the Pioneer,

## 10 Top Universal Remotes

BRAND	MODEL	PRICE	WEIGHT (OZS.)	PROGRAMMABLE KEYS PER MODE	MEMORIZABLE COMMANDS	PRESET COMMANDS	UNALTERABLE PRESET COMMANDS	DEVICE MODELS
JVC	RM-S1	\$250	11.8	Varies <sup>2</sup>	321 <sup>3</sup>	195	0	10
Kenwood	RC-100	\$99	9.5	58	58	63	63	2 <sup>4</sup>
Marantz	RC-20	\$100	12.0	60	60	0	0	1
Memorex	CP <sup>8</sup>	\$120	11.0	24	119	0	0	8
Onkyo	RC-AV10M	\$80	12.0	56	56	33	0	1
Onkyo	RC-AV20M	\$100	6.0	51	102	51	0	2
Pioneer	Z/UC	\$72	6.5	68	154	111	35	3.3
Sony	RM-P700	\$130	10.0	87	103 <sup>3</sup>	77	Not Available	2+
Technics	SH-R700	\$200	12.2	Varies <sup>2</sup>	98 <sup>3</sup>	144	46	5
Yamaha	MRX-100	\$100	8.5	57	97	0	0	2

1. With batteries. 2. Varies with each screen mode. See text for details.

3. Manual unclear on this point, making experimental determination difficult. 4. Only for 10-key pad in fixed mode.



## Programming a universal remote isn't difficult, just time-consuming.

its panel designations are easier to read, and it has a snap-on overlay on which you can write non-standard control designations.

Instead of a simple mode switch, Memorex's CP8 has "Select" buttons that let you scan back and forth through eight different modes, programming up to 24 buttons in each mode until you've reached the memory's capacity of 119 commands. Having so few buttons per mode means you may have to spread the commands of complex components (such as my 47-function VCR) over two modes, but it also means the keys are widely spaced. The 24 labels printed on the keys cover the basics, but spaces are provided to write your own legends next to most keys. There's also a snap-on plastic cover to keep those legends from smudging and an extra labelling sheet.

The Sony and Yamaha URCs use flip panels to expand their repertoires. On the Yamaha's keyboard, the flipper works like a mode switch, changing the functions of two groups of 20 buttons each. The two rocker keys and 15 buttons on the surrounding portion are unaffected by the flip, so their commands are available at all times. This lets the Yamaha fit 97 commands into 55 keys. The keys are labelled, but you can relabel them, using the printed or blank stickers provided. The MRX-100 does not have any Yamaha commands pre-programmed, but it did have three "Multi Command" keys, which we'll talk about later.

Sony's ingenious RM-P700 has 43 well-spaced buttons on the surface, but 26 are on a panel that flips up to reveal 44 more buttons and three mode switches. (The other 17 controls are visible in either panel position.) One mode switch lets you choose either Sony or user-programmed commands. The other two let you choose either "TV" or "VTR" mode and, in the latter mode, "VTR1" or "VTR2." Since only the "User/Sony" switch is visible (through a window) when the panel is closed, I assume the other two mode switches affect only the inner keys. In this case, the RM-P700 appears to offer a choice of 175 commands in both the Sony and user modes, or 350 commands in all! (I was unable to verify this, for reasons I'll get to later.) All keys and switches are



**United It Stands:** Onkyo's RC-AV20M Unifier has easy-to-read panel designations and a snap-on overlay for non-standard control designations.

labelled, but you can write legends for the 44 inner keys and two mode switches on a double-sided blank overlay. An extra overlay is supplied.

The Technics and JVC remotes use touch-sensitive LCD displays divided into "keys," the functions and labels of which vary according to command mode. In user-programmed modes, the labels of unused keys vanish to reduce visual clutter. The Technics remote has five modes—Audio, CD, VCR, TV and Option—against JVC's ten: VCR1, VCR2, Video, TV, Aux., CD, DAT, Tape, Tuner and Phone. Both have selection buttons for each mode, while the JVC also has power buttons for three devices, system volume and mute buttons on the outer panel, thus keeping the controls accessible in all modes.

### HUMAN ENGINEERING

Manufacturers are clearly striving, with varying success, to make using universal remotes natural and easy. The Marantz RC-20 has unusually big, bright, legible panel graphics. The Pioneer uses color-coded keys, a raised guard around the record button, surround controls arranged like a baseball diamond and wedge-shaped master volume buttons so you can tell whether the plus or minus functions are under your thumb.

Memorex's ergonomics are good. The main buttons are plainly marked

and most lesser controls are recessed. However, it's hard to read the mode indicator on the display and it's too easy to inadvertently shift modes. The Kenwood's programmed side has good panel graphics and variously colored keys and backgrounds, but the undifferentiated block of programmable buttons is dismaying.

The Sony remote is wide for small hands, but the outer controls are easy to use and the window over the Sony/User switch is an instant tip-off to look for more buttons inside. Its 17 main controls are always accessible and the channel and volume up/down buttons are extra large—all signs of a thoughtful approach. The Yamaha nestles in my hand as if born there, its angle making it easy to aim. The layout is good as is the flip-over panel system. But the user-applied labels can get messy.

The two remotes with touch-sensitive LCD keys beep whenever one of the keys is activated. (The beep can be turned off.) Since poor lighting makes LCD displays hard to read, the JVC adds a backlight.

### KEYPAD PROBLEMS

Many universal remotes have too few tuning controls, as if they were designed for people who want to start their VCRs recording at a moment's notice. For example, neither Onkyo remote can

*continued on page 97*



BY FRANK LOVECE

# DESCRAMBLING PAY-PER-VIEW

*Home video and cable TV tense for attack as an old foe tries new tricks.*

Sometimes you go out for pizza; sometimes you order in. That's how the architects of pay-per-view cable hope the public will slice up the pie: Sometimes you'll go to the video store, and sometimes you'll order a cable movie a la carte.

After three decades of tinkering, the technology for delivering specific movies at specific times to specific homes is finally simple and dependable enough to be practical on a large scale. Yet the emerging entrepreneurs of pay-per-view (PPV) are earning the ire of video retailers, and raising the prospect of viewers having to pay for *all* TV programming—which they won't even be able to videotape. "I always tell my people, free TV is not a birthright," says Scott Kurnit, president of the Viewer's Choice PPV network. "Going to a movie isn't free. Going to a baseball game isn't free. What if NBC were to start charging \$10 a month to watch? I think the programming there is worth that much." Add to this PPV's field-testing of Macrovision anti-taping technology—a development which, if adopted by other segments of the telecast industry, could turn VCRs into playback-only eunuchs.

Pay-per-view works this way: While conventional pay-cable services (such as HBO and Showtime) charge a flat

monthly fee for access to all their programming, the new PPV services, with names like Request Television and Viewer's Choice, require customers to order particular movies at particular times, paying an "admission charge" for each. The cost of a PPV movie ranges from \$3.95 to \$4.95, and special events such as the Hagler-Hearns boxing match can go as high as \$40. Movies generally reach PPV anytime from 30 days before to 60 days after the videocassette release. It's the pre-cassette releasing that scares video retailers, who perceive this as a deliberate attempt to siphon off their business. For consumers, there's another fear: that if PPV becomes widespread it will put video stores out of business, thereby reducing the access consumers now have to a virtually limitless number and variety of videos.

The technical key to pay-per-view is a book-sized device called an addressable decoder, a souped-up version of the typical cable box that rests on cable-TV subscribers' television sets. The problem with old-fashioned cable boxes is that whenever you want to drop or add a service—such as HBO, Showtime or The Disney Channel—someone from the cable company has to come to your home and replace or modify your decoder. But with an addressable decoder, your cable company can "talk" to the box from its office and tell it to drop or add a service by scrambling or descrambling the appropriate channel. Of this



country's 40 million cable households, roughly 15 million presently have addressable decoders. Of these, about four million are in the 200 or so cities where cable companies offer PPV movies and events.

These programs are usually supplied by national PPV networks that deliver them continuously to cable companies via satellite on scrambled channels. Viewers receive a monthly guide that lists PPV movies available by time and channel. You make your choice by calling the cable company or a toll-free number. At the appropriate moment, the channel is descrambled. (Another less widespread technology called "two-way addressable cable" lets you order movies by pressing buttons on the de-

*Frank Lovece's most recent book is Hailing Taxi: The Official Book of the Show (Prentice-Hall).*

ILLUSTRATION: NED SHAW





coder box.) When the movie ends, the channel is scrambled again. Your monthly bill shows charges for each movie ordered. Some cable companies also level a monthly fee for the addressable decoder.

Given both the cost of pay-per-view and the usual interruptions that go on in a home, it's easy to see the advantage of time-shift taping. It's a backup. It's insurance. "We encourage but don't actively promote taping," says Jane Bartell, director of marketing for the PPV network Zap Movies. "We have to be delicate since the studios don't want to rile the video stores." Likewise, echoes Kurnit of Viewer's Choice, "Right now, videotaping is clearly a good thing for pay-per-view. It's an asset. But it's not some-

thing we speak about out loud, because it makes the studios crazy."

#### ICED QUBE

Though pay-per-view television has been in existence since the 1950s, the industry and the technologies of cable and video have only caught up to each other within the last three years. Before addressable decoders entered the scene, pay-per-view was a clumsy proposition at best. In some towns, you had to order a movie as much as a month in advance; then you got a tiny, disposable descrambler in the mail to plug into your cable box. Another plan involved tokens you inserted into a meter on top of your TV.

In 1974, Pioneer Communications

and Warner Cable began work on the first large-scale, two-way addressable cable system. On December 1, 1977, that system was launched in Columbus, Ohio as QUBE. It was the wave of the future: With Pioneer decoders and a 30-button remote-control keypad, subscribers could participate in public-opinion polls and interactive game shows, access a wealth of broadcast and cable channels, choose from 18 PPV channels—at a cost of 75 cents to nine dollars per movie or event—and, it was promised, avail themselves of home-shopping and home-security applications. Even more elaborate QUBE systems sprouted in Cincinnati, Dallas, Houston and Pittsburgh. But the future wasn't so bright. For reasons of cost, complexity and inef-



## PAY-PER-VIEW

fective marketing, all the QUBEs except for the Ohio pair were closed down, and those two were scaled back considerably.

For the first half of the '80s, PPV languished. Addressable decoders trickled out from Pioneer, Zenith, General Instrument, Scientific-Atlanta and others, but PPV remained a scattered phenomenon. A local cable company might lease a film from a studio and offer it to addressable households in its area, for instance. Or a corporation owning several cable companies—so-called Multiple System Operators—might lease a movie and “bicycle” it from one town to another. “At the time, you still had over-the-air subscription-TV services like WHT,” recalls Kurnit. “Easily half the pay-per-view market was delivered that way. But it was all local.”

Adding to the troubles were two PPV fiascos: TeleFirst and *The Pirates of Penzance*. The former was a white-elephant plan by a division of the ABC network to transmit movies in the dead of night to specially equipped Sony VCRs. After five months, with fewer than 5,000 subscribers nationwide, it was shut down. Closing costs alone were \$15 million. *Pirates* was the movie-musical bomb starring Linda Ronstadt and Kevin Kline. Beamed by satellite in 1983 to a tiny PPV audience, its immense failure threatened to sink the good ship Universal Pictures. (Another fascinating, albeit tangential, flop was *The Games Network*: pay-per-play videogames.)

Despite these setbacks, however, the notion of pay-per-view survived. In 1985, with enough addressable decoders installed to make PPV feasible on a national scale, four fledgling services went up on satellite: Reiss Media Enterprises' Request Television, Showtime's Viewer's Choice, Playboy's Private Ticket (now called Playboy on Demand) and General Instrument's Cable Video Store.

Until recently, these and two later systems—Telstar Satellite's Zap Movies and Home Premier TV, owned by a consortium of five cable-system operators—relied primarily on customer service reps to take viewers' phone orders. True to cable's short but sordid reputation of customer dissatisfaction, the results stank. Pay-per-view again found itself endangered.

Then AT&T came up with the most



*Rental shops are up in arms over pay-per-view's movie scoops.*

promising solution so far: Automatic Number Identification (ANI) which allows you to order PPV movies without human contact, simply by dialing a toll-free number. The system records your phone number and transmits it to a central facility; in the case of Viewer's Choice, for instance, this is a Long Island satellite station the network uses to transmit its movies. The phone number is then beamed up to the network's satellite. Physically, the information resides on a data channel piggybacked alongside the video channel on which programming is constantly being sent. Then all of the subscribers' phone numbers are beamed back down, along with the programming, to cable systems around the country.

Each participating system gets every phone number. Computers select those from the local area. One of these is your phone number. It's routed to the billing computer, where your account is checked and charged. Then the computer looks up the ID number of your addressable cable decoder and sends a message to it saying, “Descramble the channel so this person can watch the movie.” The whole process takes about

six seconds.

As dazzling as this technology is, it falls flat if there's nothing good to watch. “Good” is obviously subjective, but without question, the high-minded dreams of the QUBE creators—interactive programming, narrowcast specialty shows—have winnowed down to box-office hits, simpleminded action pictures and sports. Request Television's March 1988 menu, for instance, included a choice of *Spaceballs*, *Revenge of the Nerds II* and *Beverly Hills Cop II* one week; *Hellraiser*, *The Lost Boys* and *Big Shots* the next. “As a programmer, I wish that diversity worked,” sighs Kurnit. “And I believe in time it will. But clearly, for today, it's a hits business.”

### TAPE-AWAY BUSINESS

So, to a great extent, is home video. Not surprisingly, video retailers are up in arms, especially when their moneymakers are available on PPV before videocassette. “If pay-per-view plays first,” maintains Arthur Morowitz, former president of the Video Software Dealers Association, “it does hurt home video [retailers]. If it plays home video first, it does not hurt pay-per-view.” Frank Barnako, head of the ten-store Video Place chain and also a past president of the VSDA, issued a much-publicized letter to nine video labels relating a tale about a customer who wanted to rent *Beverly Hills Cop II* before it was scheduled to be released on cassette. When informed it wasn't yet available, Barnako wrote, the customer huffily replied that he'd tape it off PPV, since it would play the same day as the video release. Furthermore, Barnako wrote, the customer said he would show the tape to all his friends.

In this case, the damage to home video appears negligible—*Beverly Hills Cop II* surpassed a record for initial orders. But that's just one case. The video labels themselves are divided on the extent of PPV's threat. “To say there would be no erosion would be naive,” says Paramount Home Video executive Tim Clott. Conversely, CBS/Fox president Bob DeLellis takes the “buy more” position. “If retailers have enough depth on a title,” he argues, “a period of 30 days between release on videocassette and release on pay-per-view will protect them.”

*continued on page 106*





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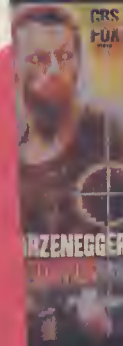
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## PAY-PER-VIEW

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Despite these setbacks, the notion of pay-per-view took off in 1985, with enough momentum installed to make PPV a national scale, four fledgling up on satellite: Reiss Request Television, Choice, Playboy's *F* called *Playboy on Demand*, and al Instrument's *Cable*.

Until recently, systems—Telstar and Home Premier sortium of five cable channels—relied primarily on pay-per-view to take viewers' place in the cable's short but growing customer dissatisfaction. Pay-per-view was endangered.

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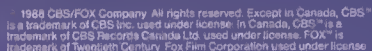
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# LIGHTS...

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BY MARK FLEISCHMANN

# HOT HEADPHONES

*For privacy, portability and sheer stereo power, headphones*



Let's face it: headphones are weird gear. Frequent use of them will not enhance your dignity in the eyes of those around you. After all, they can't hear what you hear. All they know is that you look pretty strange with a pair of loudspeakers clamped onto your cranium. I've worn headphones since I was a teenager. My parents used to look quizzically at me and say to one another, "He's plugged in again."

Wiring up your skull does bring certain benefits, however. You can enjoy any sound—however abrasive or loud—without annoying parents, children,

spouses or roommates. While you plug into a movie or a CD, other people can read or talk in the same room. And sealed headphones, in turn, will screen out most (not all) ambient noise.

The best argument for buying headphones ("phones," for short) is that a good pair provides reliable top-quality sound for relatively little money. Phones are ideal for critical listening. Are you worried that the left/right balance may be off for an important dub? Is the digital soundtrack on that new videodisc really an improvement over the analog track? For definitive answers, put these



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**Feed Your Head:**  
Left to right: the Stanton SRS-265, the Sony MDR-V6, the Sennheiser HD 450, the Pioneer SE-M90 and the AKG K 240.

questions to the headphone test.

Top headphones cost only a couple of hundred dollars, about the same as low- to mid-priced loudspeakers. All headphones provide better stereo separation than speakers, and all but the cheapest phones excel in detail and imaging.

Headphones also have disadvantages. They don't deliver sound as it's heard in nature. Instead, they spread the stereo soundstage across the interior of the brain—a disturbing sensation for some. Certain models are heavy and uncomfortable, pinching the ears during

prolonged use. And headphone abuse can cause irreversible damage to human hearing.

Headphones work in one of two ways. They are either “dynamic” or “electrostatic.” Most are the dynamic kind, which are essentially tiny speakers, consisting of three components: a magnet, a moving coil and a diaphragm or driver. Electrical impulses transmitted to the coil interact with the permanent magnetic field of the magnet, vibrating the driver, the part you hear.

A few deluxe headphones, like the AKG K 340, use the electrostatic princi-



# HEADPHONES

ple. These have no magnet or coil. Instead, they employ two charged plates of thin metal, one heavy, one light. It is the light plate that "moves air," producing sound. At least one model, AKG's K 145/S, uses multiple drivers employing both dynamic and electrostatic principles.

When headphone makers classify models as "open," "semi-open," or "closed," they're referring to the back of the enclosure. High-quality models are available in all three configurations. However, if you plan to use your phones in the presence of family or roommates, don't opt for anything that lets too much sound escape.

Although most headphones require an umbilical cord that plugs into your audio/video system or portable Walkthing, a few wireless models are available. These employ the same infrared principle that makes wireless remote controls possible. Their sound quality may be compromised by the need to modulate and demodulate the signal for over-the-air transmission, but if you've said hello to the floor one too many times thanks to some insidious tripwire, wireless headphones from Koss, Data-wave, Nady or Radio Shack may be viable options.

## COMFORT COUNTS

Another practical consideration in choosing headphones is comfort. Whether a given pair rides comfortably on your head depends on several factors: its weight, the size and the shape of the earpieces, the size and shape of your ears and the type of padding on the earpieces.

Lightweight headphones are the most comfortable but not invariably the best-sounding. Heavier units can be comfortable if your ears fit inside the earpieces without pinching. The earpiece padding is a crucial factor for any mid-sized phones that don't fully cover the ear. Unsealed foam is best for the mid-sized and smaller phones because it accommodates itself more readily to the shape of the ear. It also allows better ventilation in summer. Sealed phones can make you sweat during hot, humid spells.

If you want to use your headphones when others are in the room, consider

## Fun Phones:

Hot stereo headphones include (clockwise from top) the Koss Pro/4X Plus, the Atus AP1400, the Yamaha YHD-1, the Sony MDR-022 and the Beyer Dynamic DT 990.



sealed types first. They'll keep your entertainment from annoying others and screen out conversation and other ambient noise more efficiently than unsealed models. If comfort is your top priority, look for something that lets in some air.

"In-the-ear" headphones, often

sold with Walkmans or as inexpensive accessories, are comfortable for most people but they do not provide the best sound.

Any headphones can easily be made compatible with any audio/video system. The best headphones typically come with quarter-inch stereo phone plugs.

## Phones For The Choosing

The following headphone suggestions represent top-of-the-line and better mid-line models from 14 manufacturers. All are dynamic headphones unless otherwise indicated.

**AKG.** Among the best are the K 340, with an electrostatic design, for \$235, the K 240DF, for \$150, and the K240, for \$120. The latter are highly recommended and the DF version accommodates the IRT-Munich international headphone standard. The K 145/S, for \$110, is an odd electrostatic/dynamic hybrid, while the lightweight K 21 TV Stereo, for \$60, has left/right/mono volume control and is designed especially for video use.

**Audio-Technics/Atus.** Top choices are the AP1400, a full-size model with flat earpieces, for \$60; the full size AP1300, for \$50; and the light, mid-sized AP1200, for \$40.

**Beyer.** The DT 880 Studio, for \$219, and the DT 990, for \$199, are so superb they're almost worth dying for. Also noteworthy is the DT 770, for \$179. All have frequency responses that are well beyond the normal range



## Top headphones skillfully blend bass, midrange & treble sounds.

Mid- and bottom-of-the-line models tend to come with eighth-inch stereo mini-plugs.

VCRs and videodisc players may have either kind of jack. Audio receivers and pre-amps generally lean to the quarter-inch type. Portable Walkmans and CD players favor the eighth-inch type. Some manufacturers, including AKG and Sony, thoughtfully include an adapter with some or all of their models to accommodate both headphone and mini-jacks. You can also find the correct adapter at Radio Shack or any large electronics supply house for less than \$5. Don't worry if the cord on a model you like seems too short to reach across your TV den. Headphone extension cables are widely available for less than \$10.

### IN THE FIELD

Technicalities notwithstanding, a buyer of headphones need ask only two questions: Do they sound good? And do they feel good?

The second is the easier. If you have a difficult time adjusting a pair of phones to avoid discomfort, forget them. If, after a few minutes of listening, your ears begin to feel pinched, try a more comfortable model—something with a larger enclosure, perhaps, or a softer cushion.

Sound quality is equally subjective because people hear differently. Women and younger people hear more high frequencies than men and older people.

of human hearing.

**Datawave.** The WH-100, for \$100, is a unique wireless model that uses infrared transmissions.

**Koss.** The Pro/4X, for \$90, is comfortable, natural-sounding and highly recommended. The Pro/4AA, for \$100, is a popular classic, although I found it somewhat uncomfortable. The mid-sized HV/1A Plus, for \$50, sounds good and is also highly recommended, as is the lightweight Porta Pro, also \$50. The JCK/200, for \$160, is an infrared wireless model, soon to be updated by the JCK/300, which has a transmitter three times as powerful as the 200.

**Nady.** The IRH-210, for \$60, is an infrared wireless model.

**Pioneer.** Check out the SE-M90, for \$125, the ME-70, for \$100, and the SE-M50, for \$70. All have diaphragms with extended frequency responses.

**Radio Shack/Realistic.** The PRO-60, for \$50, tops out the line. The Nova-45, for \$25, is a smaller, lightweight model, and the lightweight 32-2050, for \$60,

Some rock fans like stronger bass, for a more perfect union of brain and beat, and extended treble to capture the tingling overtones of an electric guitar.

In general, a good pair of phones should provide what your ears regard as a natural balance of bass, midrange and treble at a satisfying (but not abusive) volume. Pay particular attention to the midrange frequencies where the human voice resides—it's easy to be seduced by rich bass or crisp treble, but phones suitable for long-term use should do it all. Watch for signs of fatigue or irritation. A harsh sound often registers subconsciously before the impression floats to the top of the brain pan.

Never buy a pair of headphones without trying them out in the store with a variety of material. Bring a few CDs and tapes that span the range of your tastes.

### TESTING, TESTING

Taking my own advice, I ventured out to J&R Music World in New York City one winter's day to ear-test a few leading headphones. Like any good hi-fi store or department, J&R stocks a representative variety, notably models from AKG, Beyer, Koss, Sennheiser and Sony. The Beyer and AKG phones delivered the most uncolored sound. The top-of-the-line DT 990 and DT 880S Beyer models traversed the frequency spectrum smoothly with no exaggerated

humps and no ear-pinching. AKG's mid-line K 240 DF also emerged as a favorite—no surprise there. It's the latest generation of a headphone I've been using for years, and a favorite of recording engineers.

Koss' sealed models have a distinctively luxurious personality, with good bass and a warm, creamy midrange. The new Pro/4X Plus was an improvement over the Pro/4-AAA Plus (an updated Koss classic)—more natural-sounding and more comfortable. Koss' Porta Pro, an inexpensive lightweight model, provided surprisingly fine sound and good value.

Sony had a selection of decent-sounding, slightly trebly lightweight models on display. The MDR-V6 sounded pretty good. Sennheiser's sound ranged from heavy and boxy, as in the HD 414SL, to bright and trebly, as in its HD 450.

However, what sounds good to me may not sound good to you. Where headphones are concerned, subjectivity rules. Check out the accompanying guide to top models from better brands, then take your ears for a few rides in the field. And once you bring your new phones home, keep the volume at a reasonable level. Doctors warn that too much loud sound can cause hearing damage by killing the tiny hair cells inside the inner ear. Remember, you get only one set of ears per lifetime. ■

is an infrared wireless model.

**Sennheiser.** The HD 540 Reference, for \$199, with a whirl-shaped design, is a top model. Also check out the full-sized HD 250 Linear, for \$199, and the mid-sized HD 480, for \$99.

**Signet.** Top and mid-line models include the EP700, for \$150, and the EP 400, for \$100.

**Sony.** The MDR-V7, for \$110, is top-of-the-line, but the midsized MDR-V6, for \$100, also sounds good and is highly recommended. The MDR-E24, for \$80, is a top in-the-ear model, and the MDR-022, for \$23, is a good light unit.

**Stanton.** The SRS-265, for \$135, is the top model in its line.

**Stax.** For the ultimate in exotic phones, try out the SR-Lambda Signature System, which adds an SRM-T1 amplifier to large rectangular headphones, for \$1,900.

**Yamaha.** Look for the YHD-1, for \$80, and the YHD-2, for \$60. Both have earpieces that fold in for storage.

—MF



# "'THE GODFATHER' ON LAUGHING GAS...!"

—Carrie Rickey  
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The hilarious comedy about a hit man's widow trying to find a new life for herself while fighting off a nosy FBI agent and a lustful Mafia boss.

A close-up portrait of Michelle Pfeiffer, who plays the lead character in the movie. She has dark, curly hair and is wearing large hoop earrings. She is holding a handgun in front of her, with the barrel pointing towards the camera. The background is dark and out of focus.

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# PROGRAMMING

## Theatrical Releases



Life with Fathers: Ted Danson (with child), Tom Selleck and Steve Guttenberg dive into the deep end of parenthood in *Three Men and a Baby*.

### ***Three Men and a Baby***

1987. Tom Selleck, Ted Danson, Steve Guttenberg; dir. Leonard Nimoy. 102m. (PG) Hi ss cc \$89.95. Touchstone. V image: good.

How light is *Three Men and a Baby*? Well, if you looked in a dictionary under "froth," you'd see a picture of Tom Selleck, Ted Danson and Steve Guttenberg, along with their adorable infant co-star.

That's not true, of course, but it would be hard to find a film that strains the gray matter less. Which isn't necessarily bad. Slight and sloppy, this box-office smash goes about its time-killing business efficiently, thanks to the affable hombres and breezy touch of director Leonard Nimoy. (That's Mr., not Dr.,

Spock.) Anyway, who doesn't love a gurgling baby?

Based on the 1985 French farce *3 Men and a Cradle*, the Hollywood version has a foolproof, simple plot: Architect Peter (Selleck), cartoonist Michael (Guttenberg) and actor Jack (Danson) are three successful and carefree (i.e., irresponsible) bachelors sharing a palatial apartment in New York City. One day, while Jack's away on a job, his buddies are stunned to discover a baby on their doorstep. A note from the mom says Jack's the father and she just can't cope at the moment, so...

Although little Mary (Lisa and Michelle Blair) throws their lives into utter chaos, big-hearted lugs Peter and Michael can't resist the drooling bundle of joy. Likewise for Jack when he returns.

And that, essentially, is the story. There's a false alarm at the end when Mary's skittish mom (Nancy Travis) resurfaces and threatens to reclaim the tyke from the doting dudes, but it just serves to punctuate the amiable, aimless action. Macho teddy bear Selleck steals the show, grounding the silliest scenes with his self-deprecating good humor. The sight of him gently reading Mary to sleep with a lurid boxing tale is unforgettable. Though pleasant, Danson merely offers a less-raunchy version of his *Cheers* character, while Guttenberg is typically, sweetly bland.

As a parent with vivid memories of baby's first year, I laughed out loud at the obvious gags revolving around feeding, crying and, inevitably, diapers and poo-poo. Elsewhere, *Three Men* has seri-



# Theatrical Releases

ous problems. The plot is littered with distracting loose ends, especially a jarring subplot about drug-smuggling. There's also a mean streak of misogyny that suggests more is at stake here than simple fun. None of the women, from girlfriends to grandmothers to the hapless mother, are able to summon up the deep affection for little Mary that transforms our lovable heros. In that light, *Three Men and a Baby* plays like a nasty retort to those uppity modern females who've sought to step out of traditional roles.

—Jon Young

## Red Heat

1988. Arnold Schwarzenegger, James Belushi, Peter Boyle, Ed O'Ross; pr./co-wr./dir. Walter Hill. 106m. (R) Hi ss \$89.95. IVE. LV \$39.95. Image. V image: good.

Cops-and-robbers movies once relied on simple, traditional values—violence, chases, mystery, suspense. But those innocent times are gone. To make a megabuck these days, films must overlay the essentials with such embellishments as mismatched couples, comedy, geographical and cultural dislocation, exotic settings and headline news. Combining gambits from a number of successful recent pictures, Walter Hill loads up *Red Heat* with all that and more: a bilateral fish-out-of-water odd couple who talk dirty while they fight the hindrances of civil liberties and bureaucracy to capture a vicious Russian drug runner who has fled to Chicago.

Armed with one sublime if incredible notion—a hard-nosed Soviet cop (Schwarzenegger) arrives in Chicago on a politically sensitive vengeance mission and teams with a local slob detective (Belushi)—Hill demonstrates consummate skill in addressing and manipulating audience prejudices. Proceeding from the *glasnost*-era notion that Americans are warming up to Russia a little, he surmises that a patriotic Russian hero might be acceptable, and uses the traditional perception of an authoritarian police state to lash out at the protections afforded criminals in the U.S. According to *Red Heat*, the drug crisis could be resolved if our cops were allowed to be as tough as theirs.

By casting the immeasurably popular Schwarzenegger as Moscow lawman

Ivan Danko and giving him an unassailable motivation (the utterly evil villain killed his friend back home) but little humanity, *Red Heat* manages to make the Russian admirable but unlikable. Viewers can root for him without forgetting their blind hatred of the U.S.S.R. Interestingly, Danko is not asked to reject his country. His bloody adventures in America's urban sewer—understandably—don't encourage him to defect. On the other hand, Art Ridzik (Belushi) is a foul-mouthed smart-aleck loser who you can't help but like. What does that say about America's self-image.

The screenplay weaves in differences between the countries, as well as a weird speech by an imprisoned black gangster who claims a Marxist basis for his drug



**Steamy Scene:** Arnold Schwarzenegger refuses to throw in the towel as a Russian cop in *Red Heat*.

deals. Eight shootouts and four fistfights offer the usual adrenaline rush for those amused by such things. The climax is an absurdly destructive bus chase followed by a remarkably dispassionate denouement. As a reflection of 1988 American attitudes about the U.S.S.R., *Red Heat* is one for the time capsule.

—Ira Robbins

## Young Guns

1988. Emilio Estevez, Kiefer Sutherland, Lou Diamond Phillips, Charlie Sheen; co-pr./dir. Christopher Cain. 102m. (R) ss \$89.98. Vestron. LV also. V image: good.

"I've got it! Let's cross the Brat Pack with *The Wild Bunch*," said some crafty Hollywood dealmaker, and the high concept behind *Young Guns*—a semi-historical shoot-'em-up starring Emilio Estevez, Kiefer Sutherland, Charlie Sheen and Lou Diamond Phillips—was in high gear. Although the film's R-rating (for moderately graphic violence) may have shut out some adolescents, the score betrays it as a teen Western in which wailing electric guitars and pounding dance tracks replace banjos and harmonicas.

The Guns are a ramshackle group of young men brought under the wing of English merchant John Tunstall (Terence Stamp), a frontier Father Flanagan who teaches his boys reading after dark while they ride shotgun on his property by day. When evil range lord L.G. Murphy (Jack Palance) kills Tunstall, the Young Guns are deputized to avenge their mentor's death. Estevez, as the pivotal William (Billy the Kid) Bonney, is unsatisfied with simply arresting his enemies and instead shoots them dead. As the story progresses, Billy keeps shooting and the others begin to feel nagging moral doubts about the mounting executions. When their legal credentials are revoked they become wanted men, pursued across the Southwest by an ever-growing legion of authorities and bounty hunters.

Inconsistencies dog the movie almost as relentlessly. How do they manage to follow their exploits in the daily newspapers if they're way out on the prairie? (Director Cain apparently sees an interesting theme in Billy's media consciousness—he spends so much time





**Seasoned Hams:** Charlie Sheen, Emilio Estevez and Kiefer Sutherland (front, left to right) as *Young Guns*.

reflecting on his growing legend one expects him to telegraph his publicist to cheek on his Q rating.) Curious viewers may also ask how several of the *Guns* could survive the thousands-against-one shootout at the end.

Central to *Young Guns*' problems is Estevez. Although he claims his bloody vengeance is righteous, his edge-of-lunacy demeanor brings him closer to a sagebrush Starkweather than a gun-toting Equalizer. Is there a point to *Young Guns*? We can only believe that this teen beefcake cast was assembled for its own sake, as a kind of *Airport* movie with saddlesores. —**Drew Wheeler**

## Big Top Pee-wee

1988. *Pee-wee Herman*, Kris Kristofferson, Penelope Ann Miller, Valeria Golino; co-wr./co-pr. Paul Reubens; dir. Randal Kleiser. 86m. (PG) Hi cc V ss \$89.95. B St \$29.95. Paramount. V image: good.

One of the many wonderful things about Pee-wee Herman (Reubens) is his ability to maintain his culty peculiarity in front of the approving masses. Pee-wee is a performance artist in a Hollywood world, a rebel wimp whose fans want to see him break all the rules. In *Big Top Pee-wee*, unfortunately, Reubens transgresses dangerously towards—of all things—normalcy.

Pee-wee has a job in agricultural science. Pee-wee is engaged to a teacher. Pee-wee's horny and Pee-wee's callous.

Pee-wee betrays his Pee-wee-osity to the extent that, for large sections of the film, he's downright boring and a little mean. This may be Reubens' strangest achievement yet.

Director Randal Kleiser offers plenty of help in the blandness department. The cartoonishness of *Grease* and the sun-drenched smarm of *The Blue Lagoon*—both Kleiser creations—cancel each other out and leave our hero oddly out of place. Being on the cheating side of a love triangle and trading lines with Kris Kristofferson (as the circus manager who lands on Pee-wee's farm) is unlikely enough. That he must do so while basking in a golden glow that ruins his pasty complexion is plain icky.

*Big Top Pee-wee* works best in its opening moments, which recall *Pee-wee's Big Adventure*. Pee-wee's dreaming, waking and elaborate breakfast preparation all come as a welcome if familiar

treat before the plot and the pacing go flat. Interaction with his barnyard pals—especially Vance the talking pig—are also a joy. Too bad the rest of the film is filled with other humans.

—**Barry Walters**

## Bagdad Cafe

1988. Marianne Sagebrecht, CCH Pounder, Jack Palance; co-pr./co-wr./dir. Percy Adlon. 91m. (PG) Hi St \$79.95. Virgin. V image: good.

Movie mavens love to see comedies of beer-bellied, Coke-beleching rednecks yueking it up at the local gas station in the middle of a desert. Fortunately, German director Percy Adlon's film of a Mojave cafe/motel triumphs with sensitivity and sophistication, addressing another type of dune inhabitant. His focus is the "deserted," both physically and spiritually, who find paradise where most people see wasteland.

Adlon lightheartedly captures the solitude of these misfits with quick, irregular shots of their inactivity. The few interrupting sounds are the passing trucks and bestial tantrums of the haggard owner, Brenda (Pounder), a victim of love gone wrong. Brenda's outeries reflect an exhausted woman who must singlehandedly salvage the remains of a disjointed family and failing business.

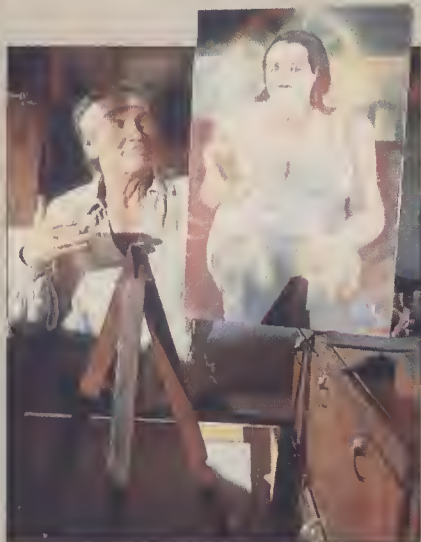
Brenda's salvation arrives in the form of a meaty German hausfrau named Jasmin (Sagebrecht). With make-up melting on her sweating babydoll face, and buckled into an austere gray suit and hat, Jasmin looks to be a stern Bavarian nanny. But this abandoned tourist's appearance could not be more misleading.



**Pig in a Poke:** Pee-wee Herman talks to his chunky chum Vance in *Big Top Pee-wee*.



# Theatrical Releases



**Paint It, Jack:** Jack Palance renders Marianne Sagebrecht in Percy Adlon's offbeat *Bagdad Cafe*.

The remainder of the film follows this bizarre intruder as her innocence slowly gains her the trust and love of the locals. Jasmin's simple and pure persona is portrayed symbolically, rather than through heavy dialogue, giving her an almost transcendent quality. Her personal magic, and her magic act, imbue life into the Bagdad as she attracts both crowds and a local artist (Palance) who's smitten by her angelic charm.

Be prepared to be patient. The story is communicated mainly through imagery and vivid coloring. The simple plot moves at a momentum that may be challenging to those geared for action. But *Bagdad Cafe* is an original, optimistic and humorous comment on improving the human condition.

—Mary Coyle

## *A Nightmare on Elm Street 4: The Dream Master*

1988. Robert Englund, Lisa Wilcox, Tuesday Knight; dir. Renny Harlin. 94m. (R) Hi St ss cc \$89.95. Media. LV \$36.95. Image. V image: excel.

Movie star. TV host. Sex symbol. Rap subject. Guest vecjay. Child murderer. Bastard son of a hundred maniacs. What do you do with a character like Freddy Krueger in George Bush's kinder, gentler nation? You fry him, of course.

Unfortunately, they already tried that. But he keeps coming back and slicing up more teenagers! And they still love him.

Is there any bleaker series of films in the history of American cinema than the *Nightmare on Elm Street* saga? Each installment follows the same pattern: a new batch of teens in Springwood, U.S.A. starts dreaming about ol' Pizza-Face, and he sticks it to them one by one with those five-inch steel fingernails. Finally, one gal musters up the spunk to take on big bad Freddy and absolutely, positively destroys him once and for all.

But wait. Freddy can't *really* be dead, can he? Of course not! So in the next sequel, he comes back (this time the reincarnation involves flaming dog pee) and knocks off the babe who burned his bacon. You don't get your face on lunch boxes by letting some adolescent bimbo in a ninja outfit whup you!

You'd think such a repetitious scenario would wear out, but kids continue to eat this stuff up. The *Nightmare* movies are beginning to look like the equally predictable MTV. The individual homicides — admittedly, increasingly clever and imaginative — are choreographed and animated with the flair of the best rock videos. Set pieces this time include a surreal *Jaws* parody, a stunning *Purple Rose of Cairo* steal in the neighborhood bijou and a completely disgusting girl-into-cockroach transformation.

Unfortunately, *Nightmare 4* lacks anything resembling a compelling narrative, and the inexorability of each character's fate removes any possibility of suspense. As Freddy's masters have grown more and more cynical, his movies have become little more than an excuse to show off lots of cool special effects and rake in the bucks.

—Lou Kesten

## *Vibes*

1988. Jeff Goldblum, Cyndi Lauper, Julian Sands, Peter Falk; dir. Ken Kwapis. 99m. (PG) Hi St cc \$89.95. RCA/Columbia. V image: good.

If any two performers were in contact with the great beyond, it would be bug-eyed Jeff Goldblum and kitschy singer Cyndi Lauper. *Vibes* unleashes their bizarre powers with the roles of

Nick and Sylvia, romantically mismatched mentalists in search of psychic gold. But while the film should be thanked for the loony casting, not even its stars' brain power can make sense of this clunky adventure.

*Vibes* is most hilarious during a Manhattan beginning, which finds the duo's extrasensory abilities exploited for track tips and judging food freshness. Nick can instantly tell the past of any object he lays hands on (including an ex-girlfriend's underpants), while Sylvia's spirit guide, Louise, predicts the future (but can't help her find the right boyfriend). These psychic screwballs are recruited by the con-a-minute Harry (Falk) who wants to use their gifts to find his "lost son" in the South American mountains.

The most amazing thing about *Vibes* is that Lowell Ganz and Babaloo Mandel (*Splash*) couldn't think up a better story for their terrific characters. These people belong in a screwball comedy, not a treasure hunt. Instead of going with the humorous momentum of *Romancing the Stone*, *Vibes* is a scattershot assemblage of comic incidents and one-liners.

—Daniel Schweiger



**Catch That Buzz:** Jeff Goldblum and Cyndi Lauper play a pair of extrasensory kooks in *Vibes*.



# Directory

## HIGHLIGHTS OF THE MONTH

**Audubon Society's Videoguide to the Birds of North America, Vols. 2-5**  
1988. Informative series features excellent wildlife footage plus comprehensive checklists, maps. Approx. 75m. ea. Hi \$29.95 ea. MasterVision.

**The Best of Spike Jones, Vol. 3**  
1952-57. B&W. Highlights from bandleader's TV show: "Pop Goes the Weasel," "Bye, Bye Blues," "Cocktails for Two," more; guests Zasu Pitts, Howdy Doody, Buffalo Bob Smith. 54m. Hi \$29.95. Paramount.

**The Blob**  
1988. Kevin Dillon, Shawnee Smith; wr./dir. Chuck Russell. Graphic remake of '50s horror classic: gelatinous man-eating alien overruns small town. 92m. (R) Hi ss cc \$89.95. RCA/Columbia.

**Chloe in the Afternoon**  
1972. Bernard Verley, Zouzou, Francoise Verley; wr./dir. Eric Rohmer. Last of director's six "Moral Tales": staid suburban husband drawn to free-spirited city woman. 98m. Hi sub. \$59.95. Media.

**Eat the Rich**  
1987. Noshier Powell, Lanah Pellay, Lemmy, Ronald Allen; co-wr./dir. Peter Richardson. Revolutionaries seize restaurant, start serving human entrees. 92m. (R) Hi ss \$89.95. RCA/Columbia.

**The Grasshopper**  
1970. Jacqueline Bisset, Jim Brown, Joseph Cotten; dir. Jerry Paris. Underrated drama:



**Tall Story:** Warwick Davis (left) and Billy Barty in the George Lucas/Ron Howard fantasy adventure *Willow*.

young woman's slide from show-biz ingenue to Vegas prostitute. 96m. (R) Hi \$59.95. Warner.

**Life in Camelot: The Kennedy Years**  
1988. Profile focuses on JFK's political career; includes rare film clips, photos. 53m. Hi \$19.99. HBO.

**Monty Python's Flying Circus, Vols. 10-12**  
1970-73. Eric Idle, Michael Palin, Terry Gilliam, John Cleese. Episodes of series, 2 per cas. *Blood, Devastation, Death, War*

**Horror and Other Humorous Events**  
(includes "Pantomime Horses," "Polite Hijacker"); *Dirty Vicars, Poofy Judges, and Oscar Wilde, too!* ("The Blood Bank," "Meet the Gits"); *Kamikaze Highlanders* ("Dennis Moore," "Spot the Looney," "The Prejudice Game"). 60m. ea. Hi \$24.95 ea. Paramount.

**Point Blank**  
1967. Lee Marvin, Angie Dickinson, Keenan Wynn, Carroll O'Connor; dir. John Boorman. Violent cult melodrama: double-crossed criminal takes revenge on L.A. mobsters. 89m. Hi \$79.95. MGM/UA.

**Sansho the Bailiff**  
1954. B&W. Kinuyo Tanaka, Eitaro Shindo; dir. Kenji Mizoguchi. Powerful drama set in feudal Japan: governor's benevolence earns him exile. 132m. Hi sub. \$59.95. Sony.

**The Thin Blue Line**  
1988. Dir. Eriol Morris. Acclaimed semi-documentary investigates shaky evidence used to convict man of murdering cop. 101m. (NR) Hi ss \$89.99. HBO.

**The Unbearable Lightness of Being**  
1987. Daniel Day-Lewis, Juliette Binoche, Lena Olin; co-wr./dir. Philip Kaufman. Intelligent, erotic adaptation of Milan Kundera novel: love triangle set against '68 Soviet invasion of Czechoslovakia. 172m. (R) Hi ss cc \$89.98. Orion.

**Willow**  
1988. Val Kilmer, Jean Marsh; pr. George Lucas; dir. Ron Howard. Lavish but grimy fantasy: diminutive hero protects infant

## PROGRAM LEGEND

### DATE

Varies according to type of program.

**Films:** original theatrical release.

**Made-for-broadcast:** first telecast.

**Made-for-video:** first release in any format.

**Compilations:** production of collected work.

### FORMAT

All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted.

**B:** Beta cassette

**V:** VHS cassette

**8:** 8mm cassette

**LV:** LaserVision

videodisc in

CLV or

CAV format.

### AUDIO

All available audio information is provided. Dolby Noise reduction, used on virtually all VHS tapes, is not noted.

**St:** stereo

**Hi:** Hi-Fi

**ss:** Dolby surround stereo

**cc:** closed-captioned

**CX:** CX encoded

### IMAGE RATING

For theatrical releases, this rating refers to the transfer quality and visual appearance. For non-theatrical programs, it refers to overall visual quality.

**excl.**

**good**

**fair**

**poor**

### ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.

**anim:** animated

**B&W:** black & white

**cas.:** videocassette

**comp.:** compilation

**czd.:** colorized

**dig.:** digital

**dir.:** directed by

**dub.:** dubbed

**m.:** minutes

**n.a.:** not available

**nar.:** narrated by

**NR:** not rated

**pr.:** produced by

**RE:** reissue

**sub.:** subtitled

**TVM:** Made for television

**wr.:** written by



# Directory

destined to depose evil sorceress. 130m. (PG) Hi ss cc \$89.95. RCA/Columbia.

## Young Guns

1988. Emilio Estevez, Kiefer Sutherland, Lou Diamond Phillips, Charlie Sheen, Jack Palance; dir. Christopher Cain. Brat-pack western: outlaw gang in 1870s New Mexico. 102m. (R) Hi ss \$89.98. Also Spanish version. Vestron.

## COMEDY

### Arthur 2 on the Rocks

1988. Dudley Moore, Liza Minnelli, John Gielgud, Geraldine Fitzgerald; dir. Bud Yorkin. Wealthy drunk, again. 113m. (PG) Hi ss cc \$89.95. Also Spanish-sub. version V only. Warner.

### Big Top Pee-wee

1988. Paul Reubens, Kris Kristofferson, Susan Tyrell, Valeria Golino; dir. Randal Kleiser. Storm dumps circus in Pee-wee's barnyard. 86m. (PG) Hi ss cc V \$89.95. B \$29.95. Paramount.

### Buckeye and Blue

1988. Jeffrey Osterhage, Robyn Lively. Civil War hero turns desperado. 94m. \$79.95. Academy.

### Burns and Allen Show, Vol. 3

1951-52. B&W. George Burns, Gracie Allen, John Brown. 4 episodes not seen since original live broadcasts. \$24.95 plus \$3.10 postage. Shokus Video, Box 8434, Van Nuys, CA 91409; orders 800-541-6219.

### Combat Academy

(original title *Combat High*)

1986. Keith Gordon, Jamie Farr, Sherman Hemsley; dir. Neal Israel. TVM. Two trouble-prone teens enter military school. 96m. Hi \$79.95. New World.

### Girl Happy

1964. Elvis Presley, Shelley Fabares; dir. Boris Sagal. Singer and college crowd in Ft. Lauderdale. 96m. Hi \$19.95. MGM/UA.

### How Sweet It Is!

1968. James Garner, Debbie Reynolds, Paul Lynde, Terry-Thomas; dir. Jerry Paris. Couple chaperones son on European vacation. 99m. (NR) Hi \$59.95. Warner.

### It Takes Two

1988. George Newbern, Leslie Hope, Anthony Geary; dir. David Beaird. Nervous groom takes wild road trip just before wedding. 79m. (PG-13) Hi ss cc \$79.98. CBS/Fox.

### Kissin' Cousins

1964. Elvis Presley; dir. Gene Nelson. Elvis in dual roles as Air Force Lt., moonshining hillbilly. 96m. Hi \$19.95. MGM/UA.

## Labels For Less



Jeremy Irons  
in *The Mission*

While **MGM/UA**, **Criterion**, **Image** and **CBS/Fox** issue top movies on videodisc at ever-steep prices, **Warner** has reduced a wide selection of disc titles by \$10—an unprecedented move. *Strangers on a Train*, *Bullitt*, *Little Shop of Horrors*, *Purple Rain*, *Blazing Saddles*, *The Crimson Pirate*, *East of Eden*, *Rebel Without a Cause*, *The Goonies*, *Gremlins*, *Pale Rider*, *Dirty Harry*, *Pee-wee's Big Adventure*, *Arthur*, *Caddyshack* and *Lethal Weapon*, among others, drop to \$24.98; two-disc titles now \$29.98 include *The Music Man*, *A Streetcar Named Desire*, *The Wild Bunch*, *Magnum Force*, the first three *Superman* films, *'Round Midnight*, *The Killing Fields*, *The Mission*, *Camelot* and *The Witches of Eastwick*. Look for selected new disc releases at lower prices, too (*Beetlejuice*, *Full Metal Jacket* and *Stand and Deliver* all debuted at \$24.98).

• **VidAmerica** offers a "laughing stock" of comedy titles, now \$19.98 each: *Make Mine Mink* (with Terry-Thomas), *A Slightly Pregnant Man* (Marcello Mastroianni), *Waltz of the Toreadors* (Peter Sellers), *To Paris with Love* (Alec Guinness), *The Con Artists* (Anthony Quinn) and stand-up anthology *Hungry i Reunion* (Mort Sahl, Lenny Bruce, Jonathan Winters).

• Widescreen purists take note: the packaging doesn't say so, but **CBS/Fox's** \$19.95 reissue of *Guys and Dolls* is letterboxed and sports a terrifically brassy stereo soundtrack to boot.

—SD

### License to Drive

1988. Corey Haim, Corey Feldman, Carol Kane, Richard Masur; dir. Greg Beeman. Teen flunks driver's test but borrows family car for big date anyway. 90m. (PG-13) Hi ss cc \$89.98. CBS/Fox.

### Live a Little, Love a Little

1968. Elvis Presley, Michele Carey, Rudy Vallee; dir. Norman Taurog. Stuffy ad exec doesn't know his star photographer has second job with girlie mag. 89m. (PG) Hi \$19.95. MGM/UA.

### Mother, Jugs and Speed

1976. Bill Cosby, Raquel Welch, Harvey Keitel, Larry Hagman; dir. Peter Yates. Slapstick comedy-drama about urban ambulance service. 98m. (PG) Hi St \$79.98. Key.

### Mr. North

1988. Anthony Edwards, Robert Mitchum, Lauren Bacall, Harry Dean Stanton; co-wr. John Huston; dir. Danny Huston. Adaptation of Thornton Wilder novel: penniless young man storms high society of '20s Rhode Island. 90m. (PG) Hi ss cc \$89.95. Virgin.

### Paramedics

1987. Christopher McDonald, George Newbern, Ray Walston; dir. Stuart Margolin. Raucous urban medical-rescue team. 91m. (PG) Hi \$79.98. Vestron.

### Short Circuit 2

1988. Fisher Stevens, Michael McKean, Cynthia Gibb, Jack Weston; dir. Kenneth Johnson. Scheme to exploit anthropomorphic robot. 73m. (cut from 110m.) (PG) Hi ss cc \$89.95. RCA/Columbia.

### The Trouble with Girls

1969. Elvis Presley, Dabney Coleman, Joyce Van Patten, Sherce North; dir. Peter Tewksbury. Elvis plays manager of '20s traveling medicine show. 105m. (G) Hi \$19.95. MGM/UA.

### Vibes

1988. Cyndi Lauper, Jeff Goldblum, Peter Falk; dir. Ken Kwapis. Pair of psychics on transcontinental escapade. 99m. (PG) Hi ss cc \$89.95. RCA/Columbia.

## DRAMA

### The Baby Maker

1970. Barbara Hershey, Colin Wilcox-Horne, Sam Groom; wr./dir. James Bridges. Surrogate mother. 109m. (R) Hi \$59.95. Warner.

### Beethoven's Nephew

1988. Wolfgang Reichman, Dietmar Prinz; co-wr./dir. Paul Morrissey. Composer obsessively attracted to young man. 103m. (R) Hi \$79.95. New World.



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**DIRECTORY**

**Bellman and True**

1988. Bernard Hill, Kieran O'Brien, Richard Hope; dir. Richard Loncraine. Computer programmer forced to mastermind bank robbery. 114m. (R) Hi ss \$79.95. Cannon.

**Candy Mountain**

1987. Kevin J. O'Connor, David Johansen, Tom Waits, Joe Strummer; dir. Robert Frank, Rudy Wurlitzer. Rock musician's cross-country odyssey to find master guitarist. 91m. (R) \$79.95. Republic.

**Choice of Arms**

1981. Yves Montand, Catherine Deneuve, Gerard Depardieu; dir. Alan Corneau. Reformed gangster visited by old associate. 135m. dub. or sub. \$59.95. Media.

**Daddy's Gone A-Hunting**

1969. Carol White, Scott Hylands; pr./dir. Mark Robson. Woman's deranged ex-lover kidnaps her newborn child. 108m. (PG) Hi \$59.95. Warner.

**Deadline**

1988. John Hurt, Roshan Seth. Dissipated journalist regains sense of purpose while covering Middle East coup. 110m. (R) Hi \$79.95. City.

**A Dream of Kings**

1969. Anthony Quinn, Inger Stevens, Irene Papas, Sam Levene; dir. Daniel Mann. Greek-American scrapes together money to take sick son back to homeland. 107m. (R) Hi \$59.95. Warner.

**The Drifter**

1988. Miles O'Keefe, Kim Delaney, Timothy Bottoms; wr./dir. Larry Brand. Stranger obsessively pursues woman after one-night stand. 89m. (R) Hi \$79.95. MGM/UA.

**Hidden City**

1988. Charles Dance, Cassie Stewart; dir. Stephan Poliakoff. Film archivist discovers classified government footage. 108m. (NR) Hi \$79.95. Sony.

**The Inquiry**

1987. Keith Carradine, Harvey Keitel; dir. Damiano Damiani. Roman official investigates rumors that crucified Jesus has risen from the dead. Keitel plays Pontius Pilate. 110m. Hi ss dub. \$79.99. HBO.

**The Original Dragnet, Vol. 4**

1988 comp. B&W. Jack Webb. Episodes of TV detective drama set in L. A.: *The Big 17* (1952): teens trash movie theater. *The Big Producer* ('54, with Martin Milner): student busted for selling porn mags. *The Big House Call* ('53): hotel thief. *The Big Juvenile Gang War* ('57): incidents in quiet neighborhood. 120m. \$24.95. Shokus.

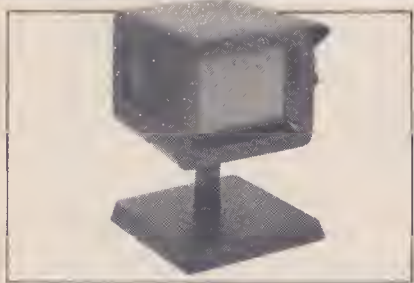
**The Pointsman**

1988. Jim Van Der Woude, Stephane Excoffer; pr./dir. Jos Stelling. Stranded woman befriends recluse living in railroad shelter. 95m. (R) Hi ss \$79.98. Vestron.

**Shattered (orig. Something to Hide)**

1972. Peter Finch, Shelley Winters, Colin Blakely, Linda Hayden; dir. Alastair Reid. Bitter marital dispute. 100m. (R) Hi \$59.95. Media.

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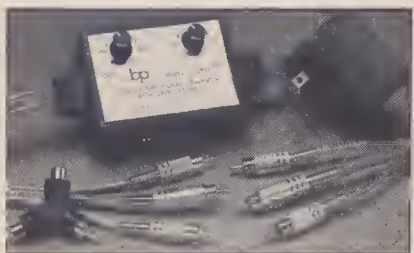


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### Stay Away, Joe

1968. Elvis Presley, Burgess Meredith, Joan Blondell; dir. Peter Tewksbury. Elvis as Navajo rodeo star. 102m. (PG) Hi \$19.95. MGM/UA.

### Tiger Warsaw

1988. Patrick Swayze, Piper Laurie, Mary McDonnell, Lee Richardson; pr./dir. Amin Q. Chaudhri. Estranged son returns. 92m. (R) Hi \$89.95. Sony.

### Tim

1979. Piper Laurie, Mel Gibson, Peter Gwynne; dir. Michael Pate. Gibson plays retarded gardener in love with his employer. 94m. (from 108m. theatrical version) V only. \$9.95. Treasures.

### The Todd Killings

1971. Robert F. Lyons, Richard Thomas, James Broderick; pr./dir. Barry Shear. Small-town teens cover up friend's murderous spree. 91m. (R) Hi \$59.95. Warner.

### Tribes

1970. Darren McGavin, Jan-Michael Vincent, Earl Holliman; dir. Joseph Sargent. T.V.M. Marine drill sergeant can't break hippie draftee. Emmy-winner for best screenplay. 90m. Hi \$59.98. CBS/Fox.

### Vanishing Act

1986. Mike Farrell, Margot Kidder, Fred Gwynne; dir. David Greene. T.V.M. Missing bride returns but husband claims she's imposter. 94m. \$89.95. Vidmark.

## SCIENCE FICTION/HORROR

### The Attic

1979. Carrie Snodgrass, Ray Milland; dir. George Edwards. Woman murders her sickly, domineering father. 92m. (R) V only. \$49.95. Unicorn.

### Ghost Town

1988. Frank Luz, Jimmie F. Skaggs. Mining town's residents come back to life after 100 years. 85m. Hi ss \$79.95. New World.

### Monkey Shines: An Experiment in Fear

1988. Jason Beghe, John Pankow, Kate McNeil, Joyce Van Patten; wr./dir. George A. Romero. Primate trained to care for paralyzed lawyer. 113m. (R) Hi ss cc \$89.98. Orion.

### New Year's Evil

1981. Roz Kelly, Kip Niven, Chris Wallace; dir. Emmett Alston. Hourly murders punctuate live TV show counting down to New Year's. 90m. (R) Hi \$39.95. Cannon.

### A Nightmare on Elm Street 4:

#### The Dream Master

1988. Robert Englund, Tuesday Knight, Ken Sagoes; dir. Renny Harlin. More sleeping teens suffer gruesome deaths. 94m. (R) Hi ss cc \$89.95. Media.

### The Outer Limits

1963-64. B&W. Episodes from TV show. Specimen: Unknown (with Richard Jaeckel, Dabney Coleman): astronauts bring back deadly spores. The Architects of Fear (Robert Culp): surgeons create monster. Soldier (Michael Ansara, Lloyd Nolan; wr. Harlan Ellison): alien warrior transported to Earth. 52m. ea. Hi. \$14.95. ea. MGM/UA.

### Pulse

1988. Cliff De Young, Roxanne Hart, Joey Lawrence; wr./dir. Paul Golding. Electric entity turns household appliances into deadly instruments. 90m. (PG-13) Hi ss cc \$89.95. RCA/Columbia.

### Schizoid

1980. Klaus Kinski, Marianna Hill, Christopher Lloyd; dir. David Paulsen. Murderer targets therapy group's female members. 89m. (R) Hi \$39.95. Cannon.

### The Wicker Man

1979. Christopher Lee, Edward Woodward, Britt Ekland; dir. Robin Hardy. Unsettling thriller with cult following: paganism on remote Scottish island. 102m. (restored from 86m.) (R) V \$59.98. B \$29.98. (RE) Magnum.

## ACTION

### And Hope to Die

1972. Robert Ryan, Tisa Farrow, Jean-Louis



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FEBRUARY 1989 VIDEO 67



## DIRECTORY

Trintignant; dir. Rene Clement. Gangster kidnaps woman about to testify against him. 95m. V only. \$49.95. Unicorn.

### **Annie Oakley**

1955. B&W. Gail Davis. Episodes of TV western: *Dutch Gunman*, *Joker on Horseback*, *Shadow at Sonoma*, *Annie and the Twisted Trails*. 100m. \$24.95. Shokus.

### **The Corsican Brothers**

1941. czd. 1988. Douglas Fairbanks Jr., Ruth Warwick, Akim Tamiroff; dir. Gregory Ratoff. Swashbuckler from Dumas story: separated Siamese twins. 111m. V only. \$9.95. Treasures.

### **The Dirty Dozen: Next Mission**

1985. Lee Marvin, Ernest Borgnine; dir. Andrew V. McLaglen. TVM sequel. Army criminals on suicide mission in Nazi Germany. 97m. Hi cc \$79.95. MGM/UA.

### **The Forty Seven Ronin, Parts 1 and 2**

1941-42. B&W. Yoshisaburo Arashi, Mampo Mimasu; dir. Kenji Mizoguchi. Stylish samurai epic. 113m. ea. Hi sub. \$59.95 ea. Sony.

### **Lion Man**

1935. B&W. Charles Locher (Jon Hall), Kathleen Burke, Richard Carlyle; dir. J.P. McCarthy. Rare adventure film based on Edgar Rice Burroughs story, plus episode from Hall's TV series *Ramar of the Jungle* (1952). \$14.95 plus \$2.25 shipping. Video Specialists; orders 717-675-0227.

### **Midnight Crossing**

1988. Faye Dunaway, Daniel Travanti, Kim Cattrall, Ned Beatty; dir. Roger Holzberg. Scramble for money hidden in Cuba. 96m. (R) \$89.98. Vestron.

### **Spinout**

1966. Elvis Presley, Shelley Fabares, Warren Berlinger, Una Merkel; dir. Norman Taurog. Singer agrees to test race-car prototype. 93m. Hi \$19.95. MGM/UA.

## MUSIC

### **Art Blakey: The Jazz Messenger**

1987. Dir. Dick Fontaine, Pat Hartley. Reminiscences by Blakey, Dizzy Gillespie, Roy Hanes, Wayne Shorter, rehearsals for dance-hall show. 78m. Hi St V only. \$39.95. Rhapsody.

### **Ballet Favorites**

1988 comp. Mikhail Baryshnikov, Natalia Makarova. Excerpts from *Swan Lake*, *Sleeping Beauty*, *The Nutcracker*, *Romeo and Juliet*. Includes program notes, \$5 discount coupon for full-length titles. 60m. Hi St sub. V only. \$19.99. HBO.

### **Casey Kasem's Rock'n'Roll Goldmine**

1988 comps. *The San Francisco Sound*: clips of Van Morrison ("Domino"), Jefferson Airplane ("White Rabbit"), Grateful Dead ("Truckin'"). *The British Invasion*: Manfred Mann ("Mighty Quinn"), Hollies ("Wild Thing"), Kinks ("You Really Got Me"). 40m. ea. Hi V only. \$19.98 ea. Vestron.

### **First Ladies of the Opera**

1967. *Telephone Hour* TV program. Birgit Nilsson, Leontyne Price, Joan Sutherland, Renata Tebaldi each sing 2 arias. 60m. Hi \$39.95. VAI.

### **Genesis Videos, Vols. 1-2**

1988 comps. Group's entire video-clip output. Vol. 1 features "No Reply At All," "Duchess," "That's All;" Vol. 2 "Throwing It All Away," "Invisible Touch." 60m. ea. Hi St V only. \$16.98 ea. Atlantic.

### **La Traviata**

1987. Marie McLaughlin, Walter MacNeil, Brent Ellis. Glyndebourne Festival production of Verdi's opera: consumptive courtesan in love with wealthy young man. 133m. Hi St sub. \$39.95. Home Vision.

### **Maxwell Street Blues**

1987. Dir. Linda Williams, Raul Zarlitsky. History of open-air Chicago music venue; performances by Blind Arvella Gray, Carrie Robinson, Jim Brewer, Robert Nighthawk. 56m. V only. \$39.95. Rhapsody.

### **Mingus**

1968. B&W. Dir. Thomas Reichman. Conversations with jazz bassist/composer; highlights of nightclub performance. 58m. V only. \$39.95. Rhapsody.

### **Opera: Two to Six**

1968. *Telephone Hour* TV program: duets, sextets and more from *Tosca*, *Lucia di Lammermoor*, *Rigoletto*. 60m. Hi \$39.95. VAI.

## VERITE

### **Agatha Christie: How Did She Do It?**

1986. Nar. Janet Morgan; dir. Toby Wallis.

Biographer Morgan examines prolific mystery writer's long career. 50m. Hi \$39.95. Home Vision.

### **Andy Warhol**

1987. Pr./dir. Kim Evans. Profile made for British TV features interviews with artist and associates, excerpts from films. 78m. Hi \$39.95. Home Vision.

### **Animals of Africa, Vols. 4-5**

1988. Survey of continent's wildlife, filmed in natural habitats. 70m. ea. \$29.95 ea. Celebrity.

### **The Rose Parade: Through the Years**

1988 comp. Color/B&W. Spectacular flower floats from '40s through today, with past Grand Marshals Mary Pickford, Shirley Temple, Walt Disney, Herbert Hoover. 60m. V only. \$19.95. Rhino.

### **Toni Morrison**

1987. Dir. Kim Evans. Morrison relates true story that inspired her novel *Beloved*, recounts difficulties in shaping tale to fiction. 55m. Hi \$39.95. Home Vision.

## VIDEODISCS

### **Angel Heart**

1987. Mickey Rourke, Robert De Niro. Drama. 95m. (R) ss CX dig. \$36.95. Image.

### **Appointment with Death**

1988. Peter Ustinov, Lauren Bacall. Mystery. 103m. (cut from 108m.) (PG) ss CX cc dig. \$34.98. Warner.

### **Ben-Hur**

1959. Charlton Heston, Stephen Boyd; dir. William Wyler. Drama/spectacle. Letterboxed. 212m. ss CX cc dig. 2 discs. \$49.95. MGM/UA.

### **Bright Lights, Big City.**

1988. Michael J. Fox, Kiefer Sutherland. Drama. 108m. (R) ss CX cc dig. \$34.95. MGM/UA.

### **Can't Buy Me Love**

1987. Patrick Dempsey, Amanda Peterson. Comedy. 94m. (PG-13) cc \$34.95. Touchstone.

### **D.O.A.**

1988. Dennis Quaid, Meg Ryan. Drama. 100m. (R) ss CX cc dig. \$34.95. Touchstone.

### **Doctor Zhivago**

1965. Omar Sharif, Julie Christie; dir. David Lean. Drama. Letterboxed. 200m. (restored from 176m.) ss CX cc dig. 2 discs. \$49.95. MGM/UA.

### **Lady in White**

1988. Lukas Haas, Katherine Helmond. Drama. 113m. (PG-13) ss CX dig. \$36.95. Image.

### **The Pirate**

1948. Judy Garland, Gene Kelly. Musical. 102m. CX \$34.95. MGM/UA.

### **Police Academy 5: Assignment Miami Beach**

1988. Bubba Smith, David Graf. Comedy. 89m. (PG) ss CX cc dig. \$34.98. Warner.

### **Shy People**

1987. Jill Clayburgh, Barbara Hershey. Dra-

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1987/88 comps. Anim. Children's. 55m.  
\$24.95. Disney.

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Paramount.

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1987. Leonard Bernstein, Kiri Te Kanawa.  
Music documentary. 90m. St CX dig.  
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Tapes and discs are not available for sale directly from companies listed unless the phone number given specifies "orders." See end of listings for phone/mail-order distributors that may be able to help locate desired releases.

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ingham Pkwy., Culver City, CA 90230;  
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rice St., Los Angeles, CA 90066-0930;  
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181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires April 20, 1989. V/2/89

## VIDEO

### Reader Service Card

Name \_\_\_\_\_ (please print)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (with Area Code) \_\_\_\_\_

1. Please check the video and video-related products you plan to buy in the next 12 months.

- ☐ VCR  
☐ TV monitor/receiver  
☐ Projection TV  
☐ A/V system
- ☐ CD player, LV player, combi-player  
☐ video camera/camcorder  
☐ Other audio equipment  
☐ Prerecorded videotapes

2. How many prerecorded videotapes have you purchased in the last 12 months?

- ☐ More than 25  
☐ 21-25  
☐ 16-20  
☐ 11-15
- ☐ 6-10  
☐ 3-5  
☐ 1-2  
☐ None

3. If you own prerecorded videotapes, please indicate their format.

- ☐ VHS ☐ Beta ☐ 8mm ☐ Other

4. Are you currently a subscriber to VIDEO? ☐ Yes ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires April 20, 1989. V/2/89



# DIRECTORY

Trintignant; dir. Rene Clement. Gangster kidnaps woman about to testify against him. 95m. V only. \$49.95. Unicorn.

## Annie Oakley

1955. B&W. Gail Davis. Episodes of TV western: *Dutch Gunman*, *Joker on Horseback*, *Shadow at Sonoma*, *Annie and the Twisted Trails*. 100m. \$24.95. Shokus.

## The Corsican Brothers

1941. czd. 1988. Douglas Fairbanks Jr., Ruth Warwick, Akim Tamiroff; dir. Gregory Ratoff. Swashbuckler from Dumas story: separated Siamese twins. 111m. V only. \$9.95. Treasures.

## The Dirty Dozen: Next Mission

1985. Lee Marvin, Ernest Borgnine; dir. Andrew V. McLaglen. TVM sequel. Army criminals on suicide mission in Nazi Germany. 97m. Hi cc \$79.95. MGM/UA.

## The Forty Seven Ronin, Parts 1 and 2

1941-42. B&W. Yoshisaburo Arashi, Mampo Mimasu; dir. Kenji Mizoguchi. Stylish samurai epic. 113m. ea. Hi sub. \$59.95 ea. Sony.

## Lion Man

1935. B&W. Charles Locher (Jon Hall), Kathleen Burke, Richard Carlyle; dir. J.P. McCarthy. Rare adventure film based on Edgar Rice Burroughs story, plus episode from Hall's TV series *Ramar of the Jungle*

## Ballet Favorites

1988 comp. Mikhail Baryshnikov, Natalia Makarova. Excerpts from *Swan Lake*, *Sleeping Beauty*, *The Nutcracker*, *Romeo and Juliet*. Includes program notes, \$5 discount coupon for full-length titles. 60m. Hi St sub. V only. \$19.99. HBO.

## Casey Kasem's Rock'n'Roll Goldmine

1988 comps. *The San Francisco Sound*: clips of Van Morrison ("Domino"), Jefferson Airplane ("White Rabbit"), Grateful Dead ("Truckin'"). *The British Invasion*: Manfred Mann ("Mighty Quinn"), Hollies ("Wild Thing"), Kinks ("You Really Got Me"). 40m. ea. Hi V only. \$19.98 ea. Vestron.

## First Ladies of the Opera

1967. *Telephone Hour* TV program. Birgit Nilsson, Leontyne Price, Joan Sutherland, Renata Tebaldi each sing 2 arias. 60m. Hi \$39.95. VAI.

## Genesis Videos, Vols. 1-2

1988 comps. Group's entire video-clip output. Vol. 1 features "No Reply At All," "Duchess," "That's All;" Vol. 2 "Throwing It All Away," "Invisible Touch." 60m. ea. Hi St V only. \$16.98 ea. Atlantic.

## La Traviata

1987. Marie McLaughlin, Walter MacNeil, Brent Ellis. Glyndebourne Festival production of Verdi's opera: consumptive courtesan in love with wealthy young man.

Biographer Morgan examines prolific mystery writer's long career. 50m. Hi \$39.95. Home Vision.

## Andy Warhol

1987. Pr./dir. Kim Evans. Profile made for British TV features interviews with artist and associates, excerpts from films. 78m. Hi \$39.95. Home Vision.

## Animals of Africa, Vols. 4-5

1988. Survey of continent's wildlife, filmed in natural habitats. 70m. ea. \$29.95 ea. Celebrity.

## The Rose Parade: Through the Years

1988 comp. Color/B&W. Spectacular flower floats from '40s through today, with past Grand Marshals Mary Pickford, Shirley Temple, Walt Disney, Herbert Hoover. 60m. V only. \$19.95. Rhino.

## Toni Morrison

1987. Dir. Kim Evans. Morrison relates true story that inspired her novel *Beloved*, recounts difficulties in shaping tale to fiction. 55m. Hi \$39.95. Home Vision.

# VIDEODISCS

## Angel Heart

1987. Mickey Rourke, Robert De Niro. Drama. 95m. (R) ss CX dig. \$36.95. Image.

## Appointment with Death

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ma. 119m. (R) ss CX cc dig. 2 discs. \$39.98. Warner.

**Sing-Along Songs:**  
**You Can Fly/The Bare Necessities**  
1987/88 comps. Anim. Children's. 55m.  
\$24.95. Disney.

**Star Trek TV Series: Whom Gods Destroy/Let That Be Your Last Battlefield**  
1968. William Shatner, Leonard Nimoy.  
Third-season episodes. 60m. ea. \$29.95 ea. Paramount.

**West Side Story—The Making of the Recording**  
1987. Leonard Bernstein, Kiri Te Kanawa.  
Music documentary. 90m. St CX dig.  
\$34.95. PolyGram.

## SOURCES

Tapes and discs are not available for sale directly from companies listed unless the phone number given specifies "orders." See end of listings for phone/mail-order distributors that may be able to help locate desired releases.

**Academy Home Entertainment**, Box 788, Pinehaven Shore Rd., Shelburne, VT 05482; 800-972-0001.

**Atlantic Video**, 75 Rockefeller Plaza, New York, NY 10019; 212-484-7621.

**Cannon Video**, 640 San Vicente Blvd., Los Angeles, CA 90048; 213-658-2100.

**CBS/Fox Video**, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

**Celebrity Home Entertainment**, 6320 Canoga Ave., Woodland Hills, CA 91365-4112; 818-715-1980.

**City Lights Home Video**, 8981 Sunset Blvd., West Hollywood, CA 90069; 213-859-9702.

**Coliseum Video**, 430 West 54 St., New York, NY 10019; orders 212-489-8130, 800-457-0056

Walt **Disney Home Video**, 500 South Buena Vista St., Burbank, CA 91521; 818-840-1111.

**Goodtimes Home Video**, 401 Fifth Ave., New York, NY 10016; 212-889-0044.

**HBO Video**, 1370 Sixth Ave., New York, NY 10019; 212-977-8990.

**Home Vision**, 5547 N. Ravenswood Ave., Chicago, IL 60640-1199; orders 800-262-8600, in MA 617-879-1720.

**Image Entertainment**, 6311 Romaine St., Hollywood, CA 90038; 213-468-8867.

**Key Video**: see **CBS/Fox**.

**LaserDisc Corp. of America**: see **Pioneer**.

**Magnum Entertainment**, 9301 Wilshire Blvd., Beverly Hills, CA 90210; orders 213-278-9981.

**MasterVision**, 969 Park Ave., New York, NY 10028; orders 212-879-0448.

**MCA Home Video**, 70 Universal City Plaza, Universal City, CA 91608; 818-777-4315.

**Media Home Entertainment**, 5730 Buck-

ingham Pkwy., Culver City, CA 90230; 213-216-7900.

**MGM/UA Home Video**, 10000 Washington Blvd., Culver City, CA 90232; 213-280-6000, orders 800-443-5500 ext. 798.

**New World Video**, 1440 S. Sepulveda Blvd., Los Angeles, CA 90025; 213-444-8100.

**Orion Home Video**, 540 Madison Ave., New York, NY 10022; 212-888-4500.

**Paramount Home Video**, 5555 Melrose Ave., Los Angeles, CA 90038-3197; 213-468-5000.

**Pioneer Artists**, 2265 East 220 St., Long Beach, CA 90810; 213-835-6177.

**PolyGram CD Video**, 810 Seventh Ave., New York, NY 10019; 212-333-8000.

**RCA/Columbia Pictures Home Video**, 3500 West Olive Ave., Burbank, CA 91505; 818-953-7900.

**Republic Pictures Home Video**, 12636 Beatrice St., Los Angeles, CA 90066-0930; 213-306-4040.

**Rhapsody Films**, Box 179, New York, NY 10014; orders 212-243-0152.

**Rhino Video**, 2225 Colorado Ave., Santa Monica, CA 90404; 213-828-1980.

**Shokus Video**, Box 8434, Van Nuys, CA 91409; orders 800-541-6219; in CA 818-704-0400.

**Sony Video Software**, 1700 Broadway, New York, NY 10019; 212-757-4990.

**Touchstone Home Video**: see **Disney**

**Video Treasures**, 87 Essex St., Hackensack, NJ 07601; 201-489-7991.

**Unicorn Video**, 20822 Dearborn St., Chatsworth, CA 91311; 818-407-1333.

**VAI**, Box 153, Ansonia Station, New York, NY 10023; orders 212-799-7798.

**Vestron Video**, Box 10382, Stamford, CT 06901; 203-978-5400; orders ext. 2652.

**Vidmark Entertainment**, 2901 Ocean Pk. Blvd., Santa Monica, CA 90405-2906; 213-829-8877.

**Virgin Vision**, 6100 Wilshire Blvd., Los Angeles, CA 90048; 213-857-5200.

**Warner Home Video**, 4000 Warner Blvd., Burbank, CA 91522; 818-954-6000.

## PHONE/MAIL-ORDER SERVICES:

**Home Film Festival** (rent-by-mail service, also sales), Box 2032, Scranton, PA 18501-9952; 800-258-3456; in PA 800-633-3456.

**Movies Unlimited**, 6736 Castor Ave., Philadelphia, PA 19149; 800-523-0823.

**Video Schoolhouse**, 2611 Garden Rd., Monterey, CA 93940; 408-375-4474, 800-345-1441.

**VideoTakes**, 220 Shrewsbury Ave., Red Bank, NJ 07701; 800-526-7002, 201-747-2444.

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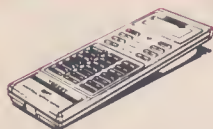
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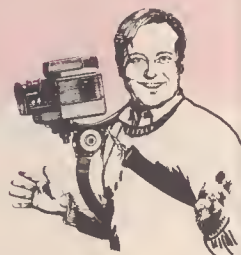
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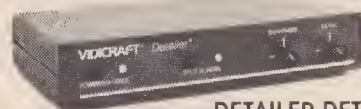
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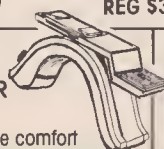
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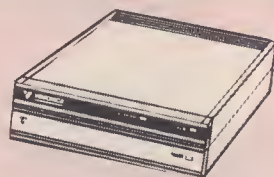
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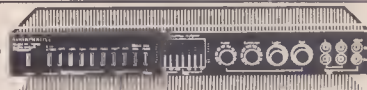


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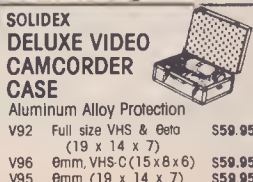
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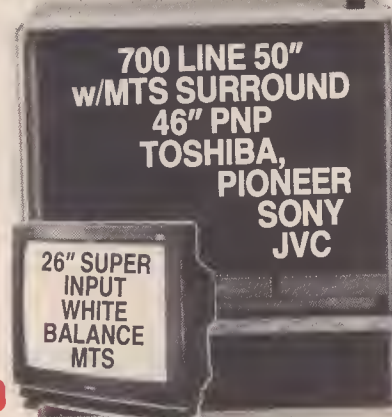
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# KODAK PROJECTOR

*continued from page 29*

non-beaded projection screens give good results. We even tried it with a rear projection screen and got a good but reversed picture. You control picture size by moving the projector closer to or farther from the screen.

The projector combines a stereo source into mono for its speaker. The loop-through output can feed an external amplifier and speakers and is unaffected by the volume setting. Good speakers and an external amplifier are recommended for larger audiences and high-quality source material.

Three-foot audio and video cables are supplied, but longer cables are available. Kodak also markets a hard carrying case (Model 709 4121) that we recommend if you expect to transport the projector frequently. A spare lamp module (Model 709 4113) is a strongly recommended purchase. The module gets very hot while the lamp is running, and if the lamp falls during a presentation, changing it can be risky. But it only takes seconds to snap a spare module with lamp into place. The supplied EXR high-brightness lamp lasts 35 hours, but a brighter lamp with a shorter life and two less bright ones with longer lives are available. Ease of operation is excellent.

**Performance.** The LC500 offers a horizontal resolution of 240 lines on a resolution chart even though there are 320 pixels horizontally. Vertical resolution is 220 lines. An eight-foot image projected on white construction paper seems as bright as one from a typical front projector. There is a slight leaning toward green with the tint control at its center position, but that is easily corrected.

Since only one lens is used there is no color fringing. Measuring the various signal-to-noise ratios from the output of an LCD matrix is beyond the capability of our instruments, but comparing the picture to that produced by tubes suggests a video S/N of over 50 decibels with both chroma S/Ns over 55 dB.

It is always hard to judge the quality of a unique product like this because there is nothing with which to compare it. Tube-type projection TVs deliver a continuous picture while LCDs do not. If you are far enough away from the image it seems continuous and looks very good, but the pixel structure is clearly visible closer to the screen. Overall we describe the image as good rather than excellent because it does sometimes resemble a picture seen through a screen

door. It would be great if Kodak could make the lines between the pixels smaller.

The monaural audio is serviceable but nothing to write home about. The speaker covers a range from 63 Hertz to 14 kilohertz. The noise of the cooling fan masks any noise in the electronics and the frequency extremes at low signal levels. At full volume the total harmonic distortion is 1.1 percent. The result is better than the sound from an average TV but not as good as that found in most projection systems. Of course, that is too much to expect from a single three-inch speaker with simple baffling.

**Conclusion.** The briefcase-sized Kodak LC500 projector has no competitors. No other portable device lets you produce a good video image of six to 140 inches on any wall from a variety of video sources. It delivers acceptable audio quality for business presentations, sports footage or even an occasional movie. It may not be for every occasion, but if you need a big image and gear that is portable there is no other choice. We recommend it highly for those applications even at its suggested price of \$3,495. ■

## TECH TIPS

### *Debugging your rug*

Electronics and rugs don't go together in winter. Dry heat creates static electricity charges when you walk across the floor with your feet scraping the rug. You may not even be aware that your body is storing a static electricity charge until you reach for a metal control on an electronic component and notice a blue spark leaping between fingertip and button. This phenomenon can be unnerving, even if it is harmless. The solution? Get a humidifier. Static charges won't build up in your TV den if the humidity is normal. You can find a selection of humidifiers at any good department or hardware store.

### *Avoiding wrap warp*

When you bring a new videodisc home from the store, remove the shrinkwrap completely. Don't leave it on the disc, slitted open. Videodiscs are prey to warp, just as LPs are, and as the shrinkwrap ages, it will deform the disc jacket and eventually the disc. The same loose plastic sleeves used and sold in record stores for LPs will protect videodisc jackets from blemishes.

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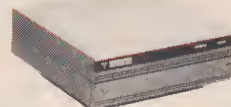
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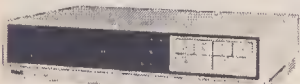
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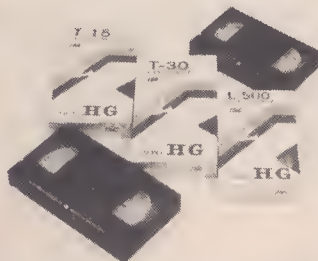
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**\$10 MEMBERSHIP FEE—REFUNDABLE!**

M-F 9AM-7PM SAT 9AM-3PM CDT



**Home Buying Club, Inc.**

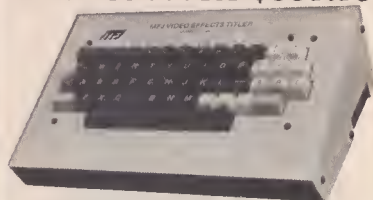


1-800-228-0997 ILLINOIS ORDER 312-459-5612  
P.O. BOX 624 WHEELING, IL 60090

For additional information, circle No. 40 on Reader Service Card

**SUPERIMPOSE TITLES ON VIDEO**

A stand-alone color titler with true **GENLOCK**, deluxe keyboard, expansion port and the ability to interface with PCs... for \$599.95.



**VIDEO EFFECTS TITLER**  
**MFJ-1480B... \$599.95**

The MFJ-1480B Video Effects Titler (VET) lets you superimpose color titles over a camera image or add titles to existing video footage while editing. Each page will display eight lines of 28 small or 14 large characters in upper and lower case with each line and page in one of 15 colors. The VET retains up to 30 pages of titles in memory, has direct page access, scrolling and auto centering.

And because it is expandable, the VET is never outdated. An external port lets you plug in creative add-on cartridges coming from MFJ that permit special effects, more fonts, flashing, special logos, other languages and more!

An optional RS-232 interface (MFJ-1481, \$169.95) lets you interface with personal computers. With some programming you can superimpose animated graphics, stored text and countless other effects from an IBM, Apple, Tandy, Commodore and other PCs. You're only limited by your imagination.

**SUPER VIDEO PROCESSOR**



**MFJ-1452... \$299.95**

You can correct poor videos of weddings, sporting events or the kids at dance recital and make great copies for everyone! The MFJ-1452 is the most sophisticated (and fun) Video Processor available today. Why? Because you get complete control of contrast. You can expand or compress whites to save faded or contrasty videos and increase or decrease blackness of videos that are over or under exposed. You can convert film negatives to positives for recording or viewing. You can invert chrominance and invert luminance for special effects. You can use the enhancer and a white "blob" becomes a face with individual eyelashes! The split screen feature gives side-by-side unenhanced/enhanced comparison. You can correct weak colors, color shifts and brighten faded videos. A brightness control improves too dark or too light scenes and allows fading in or out. A luminance meter helps you accurately set brightness level.

**Famous Guarantee**

All MFJ Video products come with a double guarantee. Order from MFJ and try it. If you're not delighted, just return it within 30 days for a full refund, less shipping. No hassles. And MFJ's One Year Unconditional Guarantee assures you of continued service.

Call toll-free and charge the products you need to your VISA or MasterCard, or send a check or money order, plus \$6.00 shipping.



Free Call. Free Catalog

**1-800-647-1800**

MFJ Enterprises, Inc.

921 Louisville Rd./Starkville, MS 39759

For additional information, circle No. 38 on Reader Service Card

For additional information, circle No. 41 on Reader Service Card



The following pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

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The entire section is perforated at the spine so that it can be removed.

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To gain access to these pages, tear off the perforated outside edge.





# THE BEST VIDEO OFFER EVER!

**TWO ALL NEW FEATURES FOR LESS THAN \$10 EACH!**

WE'RE MAKING THIS SUPER OFFER TO INTRODUCE YOU TO DIVERSE INDUSTRIES, THE BEST ADULT VIDEO COMPANY IN AMERICA! THESE GREAT VIDEOS SELL FOR \$79.95 EACH IN STORES!

**"I WANNA BE A BAD GIRL"** - This scorcher starring Colleen Brennan, Porsche Lynn and many more will blow you away with its masterful mix of wit, passion, intrigue and powerful erotic adventure. A must have! **82 minutes**

**"SWEAT"** - Amber Lynn, in her greatest performance, absolutely sizzles with John Leslie, Nina Hartley, Jamie Gillis and Buffy Davis in this steamy romp featured as Hustler's Video Of The Year! **80 minutes**

**A \$159.95 VALUE!**

**ONLY \$19.95!**  
PLUS \$3.00 POSTAGE & HANDLING  
#FV-1238

**FOR BOTH VIDEOS!**



**100% IRONCLAD GUARANTEE**



If you aren't 100% satisfied, simply return the merchandise in the same condition you received it within 10 days, and we will refund your money ... no questions asked!

© DIVERSE INDUSTRIES, INC.

**PLEASE SEND ME ANTHONY SPINELLI'S SWEAT & I WANNA BE A BAD GIRL**

#FV-1238

☐ Beta ☐ VHS

**ONLY \$19.95!**

PLUS \$3.00 POSTAGE & HANDLING IN CALIF. ADD 6% SALES TAX

**ORDER BY PHONE**

**9AM-5PM (PT) MON-FRI**

**1-818-782-7206**

VISA	ACCOUNT NUMBER	INTERSTATE INC. (The number over your name)
MasterCard	Exp. Date	Mac

DO NOT ALTER THIS AFFIDAVIT! I DECLARE THAT I AM AN ADULT BEING 19 YEARS OF AGE OR OVER. I desire to receive sexually oriented advertisements in the mail. I have not requested the Post Office Department, or anyone else, to "protect" me against receipt of sexually oriented advertisements.

MUST BE MINIMUM OF 19 YEARS OLD

Signature \_\_\_\_\_ Age \_\_\_\_\_

Print Your Name \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**DIVERSE INDUSTRIES, INC. DEPT. V289 14622 Lanark St., Van Nuys, Calif. 91402**

For additional information, circle No. 38 on Reader Service Card.

For additional information, circle No. 42 on Reader Service Card.



# MAIL ORDER EXPRESS

## ALL NEW!!! 150 VIDEO'S

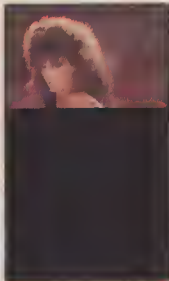
ONLY  
**25¢**

EA. IN QTY.

Each one hour tape is jammed full of the hottest & hardest sex imaginable! Choose from 150 of the most explicit video's ever filmed and they're yours for this unheard of price. We're convinced that when you see our great products & prices you'll order again & again. 60 minute cassettes packaged in their own boxes direct from the factory to you!

### OUR MONEYBACK GUARANTEE

We guarantee these video's to be brand new--no rentals, rejects or flaccid old films.



- |  |   |  |  |  |
|--|---|--|--|--|
| <input type="checkbox"/> BLONDE DE JOUR      | <input type="checkbox"/> OVEREXPOSED        | <input type="checkbox"/> ON THE MAKE     | <input type="checkbox"/> AMAZING TASS      | <input type="checkbox"/> HOT ALL OVER    |
| <input type="checkbox"/> TIGHT FIT           | <input type="checkbox"/> WET DREAMS         | <input type="checkbox"/> BUFFY DAVIS     | <input type="checkbox"/> SLICK SLITS       | <input type="checkbox"/> LAURIE SMITH    |
| <input type="checkbox"/> BEAVER PATROL       | <input type="checkbox"/> SWEET SENSATIONS   | <input type="checkbox"/> GINGER LYNN     | <input type="checkbox"/> HEAVY LOADS       | <input type="checkbox"/> FRANKI LEIGH    |
| <input type="checkbox"/> LUCKY STIFF         | <input type="checkbox"/> UP & AT 'EM        | <input type="checkbox"/> CONSTANCE MONEY | <input type="checkbox"/> TRINITY LORENS    | <input type="checkbox"/> PAM JENNINGS    |
| <input type="checkbox"/> SQUEEZE PLAY        | <input type="checkbox"/> CLAM DIP           | <input type="checkbox"/> SHARON MITCHELL | <input type="checkbox"/> AJA               | <input type="checkbox"/> TRACY ADAMS     |
| <input type="checkbox"/> SNATCH A PEEK       | <input type="checkbox"/> FILL HER UP        | <input type="checkbox"/> LAURYL CANYON   | <input type="checkbox"/> JAZZ BIZZ         | <input type="checkbox"/> ELLE RIO        |
| <input type="checkbox"/> SEX KITTENS         | <input type="checkbox"/> INSIDE TRADING     | <input type="checkbox"/> TALJA RAE       | <input type="checkbox"/> NIPPLE TWEAK      | <input type="checkbox"/> GAIL FORCE      |
| <input type="checkbox"/> YUMMY BARES         | <input type="checkbox"/> MY TURN            | <input type="checkbox"/> JOANNA STORM    | <input type="checkbox"/> SEX STARVED       | <input type="checkbox"/> NANCY SUITER    |
| <input type="checkbox"/> POKIN FUN           | <input type="checkbox"/> MILK MAIDS         | <input type="checkbox"/> TISH AMBROSE    | <input type="checkbox"/> BUN LOVERS        | <input type="checkbox"/> SABRINA JURGENS |
| <input type="checkbox"/> WILLING & ABLE      | <input type="checkbox"/> KINKY COEDS        | <input type="checkbox"/> BUNNY BLEU      | <input type="checkbox"/> DOWN & DEEP       | <input type="checkbox"/> JEANNIE PEPPER  |
| <input type="checkbox"/> NAUGHTY NYMPHS      | <input type="checkbox"/> PANTY RAIDS        | <input type="checkbox"/> CODY NICOLE     | <input type="checkbox"/> SIT ON IT         | <input type="checkbox"/> BRANDI WINE     |
| <input type="checkbox"/> HOT TO TROT         | <input type="checkbox"/> TUNNEL OF LOVE     | <input type="checkbox"/> HONEY WILDER    | <input type="checkbox"/> WET SHOTS         | <input type="checkbox"/> STELLA STARR    |
| <input type="checkbox"/> PIECE OF THE ACTION | <input type="checkbox"/> NIKKI RANDALL      | <input type="checkbox"/> SAUNA SEX       | <input type="checkbox"/> BOX LUNCH         | <input type="checkbox"/> TAMMY REYNOLDS  |
| <input type="checkbox"/> FEEL THE HEAT       | <input type="checkbox"/> PURPLE PASSION     | <input type="checkbox"/> TRIPLE PLAY     | <input type="checkbox"/> HOTEL HOOKERS     | <input type="checkbox"/> SEDUCE ME       |
| <input type="checkbox"/> EBONY ORGASMS       | <input type="checkbox"/> KRISTA LANE        | <input type="checkbox"/> OPEN WIDE       | <input type="checkbox"/> WELCOME WAGON     | <input type="checkbox"/> TREASURE CHESTS |
| <input type="checkbox"/> TOYS FOR TWATS      | <input type="checkbox"/> BLONDIE BEE        | <input type="checkbox"/> CATCH THE FEVER | <input type="checkbox"/> KINGSIZE          | <input type="checkbox"/> GRAND OPENINGS  |
| <input type="checkbox"/> DOUBLE "D" DELIGHTS | <input type="checkbox"/> KAY PARKER         | <input type="checkbox"/> SEX PACK        | <input type="checkbox"/> THREE ON ONE      | <input type="checkbox"/> SPREADING JOY   |
| <input type="checkbox"/> OVERDEVELOPED       | <input type="checkbox"/> NINA PONEA         | <input type="checkbox"/> NASTY DANCING   | <input type="checkbox"/> TAKE MY LOAD      | <input type="checkbox"/> FAST WOMEN      |
| <input type="checkbox"/> NIGHT MANEUVERS     | <input type="checkbox"/> LEAH LYONS         | <input type="checkbox"/> CHUNKY CHICKS   | <input type="checkbox"/> LUST TRIANGLE     | <input type="checkbox"/> INS & OUTS      |
| <input type="checkbox"/> BOTTOMS UP          | <input type="checkbox"/> TANYA FOXX         | <input type="checkbox"/> PARTY GIRLS     | <input type="checkbox"/> ORAL FANTASIES    | <input type="checkbox"/> SUPERWOMEN      |
| <input type="checkbox"/> BOYS NITE IN        | <input type="checkbox"/> RACHEL ASHLEY      | <input type="checkbox"/> SWING TIME      | <input type="checkbox"/> EXECUTIVE ACTION  | <input type="checkbox"/> HARLEM HONEYS   |
| <input type="checkbox"/> JOY RIDE            | <input type="checkbox"/> AMBER LYNN         | <input type="checkbox"/> SCREEN TESTS    | <input type="checkbox"/> SUPERSTAR SEARCH  | <input type="checkbox"/> CHANCE MEETING  |
| <input type="checkbox"/> GREAT EXPECTATION   | <input type="checkbox"/> SEKA               | <input type="checkbox"/> PEEK A BOO      | <input type="checkbox"/> ORIENTAL ORGASMS  | <input type="checkbox"/> SLEEP OVER      |
| <input type="checkbox"/> BI BI LOVE          | <input type="checkbox"/> JANETTE LITTLEDOVE | <input type="checkbox"/> BLACK STOCKINGS | <input type="checkbox"/> DARK & SWEET      | <input type="checkbox"/> GOLDEN GLOBES   |
| <input type="checkbox"/> CREAMY CHEEKS       | <input type="checkbox"/> BARRY DORR         | <input type="checkbox"/> IT'S MY TURN    | <input type="checkbox"/> BLONDES WE BETTER | <input type="checkbox"/> SLICK MAGIC     |
| <input type="checkbox"/> HEADHUNTERS         | <input type="checkbox"/> CHRISTY CANYON     | <input type="checkbox"/> TICKLING TONGUE | <input type="checkbox"/> SAMANTHA STRONG   | <input type="checkbox"/> FANCY THAT      |
| <input type="checkbox"/> UP ALL NIGHT        | <input type="checkbox"/> TAMARA LONGLEY     | <input type="checkbox"/> X-RATED ROMPS   | <input type="checkbox"/> KIM CARSON        | <input type="checkbox"/> HOT TAILS       |
| <input type="checkbox"/> PEEP HOLE           | <input type="checkbox"/> NINA HARTLEY       | <input type="checkbox"/> SHAVED CHICKS   | <input type="checkbox"/> LINDA SHAW        | <input type="checkbox"/> ROCK HARD       |
| <input type="checkbox"/> FAIR GAME           | <input type="checkbox"/> BARBARA DARE       | <input type="checkbox"/> PORN QUEENS     | <input type="checkbox"/> PATTY PLENTY      | <input type="checkbox"/> GET IT ON       |
| <input type="checkbox"/> SEXPOTS             | <input type="checkbox"/> EBONY AYES         | <input type="checkbox"/> CUM ON ME       | <input type="checkbox"/> KEISHA            | <input type="checkbox"/> CHANGE PARTNERS |

### OUR PRICES:

- ☐ Any 15 for \$12
- ☐ Any 30 for \$18
- ☐ Any 63 for \$25
- ☐ Any 106 for \$32
- ☐ All 150 only \$37.50

### POSTAGE & HANDLING

- ☐ 15 videos add \$3
- ☐ 30 Videos add \$4
- ☐ 63 Videos add \$5
- ☐ 106 Videos add \$6
- ☐ All 150 Videos add \$7

USE ENTIRE AD TO ORDER

Send to: **VIDEOMATT** Dept. H29  
P.O. Box 5460 Chicago IL 60680-5460

Name \_\_\_\_\_

Rush Items Indicated, I enclose \$\_\_\_\_\_ plus P/H

Addr./Apt. # \_\_\_\_\_

☐ CASH ☐ CHECK ☐ MONEY ORDER...

City \_\_\_\_\_

...As payment in full. Canadians remit in US funds only.  
No foreign COD's. ☐ COD, I enclose \$B extra, plus P/H

State/Zip \_\_\_\_\_

Please Specify format: ☐ BETA ☐ VHS

☐ I am over 19 years old and request this material.

B-date/Sign \_\_\_\_\_

☐ ADD \$2 for Insurance and First Class Handling.

## TWENTY VIDEO'S FREE!!

For your name & address  
All you pay is P&H

Just \$9.95 Total

- |                    |                       |
|--------------------|-----------------------|
| 1. Sex Smorgasbord | 5. Ebony Tease        |
| 2. First Time      | 6. Exhibitionists     |
| 3. Best Breasts    | 7. Private Auditions  |
| 4. Ripe & Juicy    | 8. Oriental Pleasures |



- |                      |                    |
|----------------------|--------------------|
| 9. Dirty Blondes     | 15. Buttn In       |
| 10. Hot Babes        | 16. Girl Next Door |
| 11. Private Passions | 17. Double Dose    |
| 12. Mixed Doubles    | 18. G-Spot Ladies  |
| 13. Sinfully Yours   | 19. Slow Strip     |
| 14. Sex Machine      | 20. Sappho Sex     |

☐ VHS ☐ BETA  
Just send \$9.95 for P&H to:  
**Midwest Video** Dept. H29  
P.O. Box MB77 Gary IN 46401-0B77  
Must be 18 to order

## 120 CLIMACTIC ENDINGS ON ONE VIDEO TAPE

"That's more than one a minute"



Highlights the juiciest endings to 120 of the hottest scenes ever filmed. Features over 180 stars, yours for only \$9.95 we pay P&H. Free gift with every order!

Send name, address & remittance to:  
**TWILIGHT SALES** Dept. H29  
P.O. Box 5  
Michigan City IN 46360  
Specify ☐ VHS or ☐ BETA  
Must be 18 to order.

CUSTOMER SERVICE INQUIRIES ONLY 219-981-2274

For additional information, circle No. 43 on Reader Service Card.



# 100 VIDEOSTARS

AS  
LOW  
AS

**19¢**

Each 60 minute tape is loaded with gorgeous starlets engaged in totally explicit uncensored sex - You won't Believe Your Eyes! Guaranteed: Each video is guaranteed to contain the exact stars of your choosing recorded in high resolution, HQ video in totally uncensored full length hardcore sex scenes.

## WE'RE LOOKING FOR NEW CUSTOMERS

We're convinced that once you see the great products we have for sale you'll order again and again.

**BONUS:** When buying all 100 video's you'll receive 10 Hardcore magazines absolutely free!



☐ Dana Lynn



☐ Blondi Bee



☐ Tracy Adams



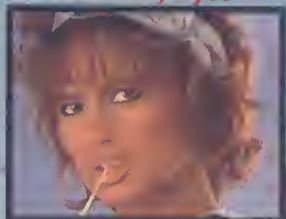
☐ Ebony Ayes



☐ Kari Foxx



☐ Christy Canyon



☐ Janette L.



☐ Franki Lee



☐ Samantha Strong

Above are the top Videostars in adult movies however due to space limitations we only list the other 91 stars by name.

☐ Della Moore  
☐ Seka  
☐ Kay Parker  
☐ John Holmes  
☐ Tiffany Clark  
☐ Linda Shaw  
☐ Lois Ayres  
☐ Cara Lott  
☐ Kim Carson  
☐ Laurie Smith  
☐ Tish Ambrose  
☐ Kelli Richards  
☐ Buffy Davis  
☐ Codi Nicole  
☐ Rachel Ashley  
☐ Cheri St. Clair  
☐ Heather Wayne  
☐ Constance Money  
☐ Jacqueline L.

☐ Tamara Longley  
☐ Sharon Mitchell  
☐ Sahara  
☐ Linda Wong  
☐ Purple Passion  
☐ Vera Butler  
☐ Jeanie Pepper  
☐ Je Taimi  
☐ Johnny Keyes  
☐ F.M. Bradley  
☐ Ray Victor  
☐ Tiffany Lane  
☐ Nina DePonca  
☐ Marilyn Palmer  
☐ Lady Stephanie  
☐ Rita Erotica  
☐ Kristara Barrington  
☐ Mauvais DeNoire

☐ Amber Lynn  
☐ Tajia Rae  
☐ Elle Rio  
☐ Erica Boyer  
☐ Trinity Loren  
☐ Tanya Foxx  
☐ Lon Lovett  
☐ Pam Nimo  
☐ Patti Petito  
☐ Desiree Lane  
☐ Summer Rose  
☐ Nancy Suter  
☐ Sharon Kane  
☐ Joanna Storm  
☐ Penny Morgan  
☐ Gandi Evans  
☐ Brittany Stryker  
☐ Janey Robbins

☐ Nina Hartley  
☐ Ginger Lynn  
☐ Nikki Dee  
☐ Paula Harlow  
☐ Lucy Luv  
☐ Bunny Bleu  
☐ Raven  
☐ Mindie Rae  
☐ Aphrodite  
☐ Allena Ferrari  
☐ Gina Carrera  
☐ Susan Hart  
☐ Crystal Breeze  
☐ Athena Star  
☐ Gail Force  
☐ Nikki Charm  
☐ Lisa Melendez  
☐ Karen Summers

☐ Barbara Dare  
☐ Krista Lane  
☐ Nicole West  
☐ Josephina C.  
☐ Rayanne  
☐ Lacy Logan  
☐ Donna Ann  
☐ Briana Starr  
☐ Sheena Home  
☐ Angel Kelly  
☐ Chanel Price  
☐ Robbie Dee  
☐ Rita Ricardo  
☐ Dan T. Mann  
☐ Cheri Moon  
☐ Kathleen Gentry  
☐ Stacey Donovan  
☐ Carolyn Chambers

Send entire ad with your choices.

PRICE: ☐ Any 10 for \$10.00  
☐ Any 50 for \$15.  
☐ ALL 100 & Bonus JUST \$19.

SHIPPING & HANDLING: ☐ 10 Videos Add \$3  
☐ 50 Videos Add \$4  
☐ 100 Videos & Mags Add \$5

Send to: **GOOD TIME VIDEO** Dept. H29  
P.O. Box 10935 Merrillville, IN. 46411

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
St./Zip \_\_\_\_\_  
I am 19 years of age Sign \_\_\_\_\_

Gentlemen! Please rush the items indicated.

I enclose \$\_\_\_\_\_ as payment in full  
☐ Send COD I enclose \$5 extra as deposit  
☐ Add \$2 for Guaranteed Delivery Insurance  
Canadians remit in US funds add \$3  
Please specify: ☐ VHS ☐ BETA

# DARK & Sweet VIDEOS 49¢

JUST 49¢ IN QTY



We've assembled the wildest collection of hot XXX full length, all black and interracial videos and are making them available for a limited time at low introductory prices. If you're a connoisseur of this special treat then we know that after you take advantage of this tremendous buy, you'll order again and again from our huge library of tapes. Each 30 minute tape is just loaded with the uncensored action you've always wanted to see. **GUARANTEED** These aren't fuzzy old tapes or returned rentals, but brand new, factory fresh copies from recently released high quality masters. Don't be fooled by imitations!

- |  |   |
|--|---|
| <input type="checkbox"/> Daryl "MONSTER" Edwards | <input type="checkbox"/> Ebony Ayes       |
| <input type="checkbox"/> Johnny Cool             | <input type="checkbox"/> Purple Passion   |
| <input type="checkbox"/> Tony Elay               | <input type="checkbox"/> Angel Kelly      |
| <input type="checkbox"/> Jack Baker              | <input type="checkbox"/> Jane Deville     |
| <input type="checkbox"/> Brown Sugar             | <input type="checkbox"/> Tiffany Lane     |
| <input type="checkbox"/> Soul Mate               | <input type="checkbox"/> Lady Stephanie   |
| <input type="checkbox"/> Ebony Lust              | <input type="checkbox"/> Sahara           |
| <input type="checkbox"/> Black Magic             | <input type="checkbox"/> Jeannie Pepper   |
| <input type="checkbox"/> Salt & Pepper           | <input type="checkbox"/> Mauvis De Noire  |
| <input type="checkbox"/> Afro Love               | <input type="checkbox"/> Vera Butler      |
| <input type="checkbox"/> Harlem Honeys           | <input type="checkbox"/> Marilyn Palmer   |
| <input type="checkbox"/> Dark & Sweet            | <input type="checkbox"/> Billy Dee        |
| <input type="checkbox"/> Mohogany Queens         | <input type="checkbox"/> F. M. Bradley    |
| <input type="checkbox"/> Black Heat              | <input type="checkbox"/> Ray Visor        |
| <input type="checkbox"/> Chocolate Cream         | <input type="checkbox"/> Johnny Blackbone |

### INTRODUCTORY PRICES

- ☐ Any one for \$7  
☐ Any ten for \$11  
☐ Any twenty for \$13  
☐ All thirty for \$15

### Postage & Handling

- ☐ 1 to 10 videos \$3  
☐ 20 videos \$4  
☐ 30 videos \$5

Send entire ad & remittance to **Black Market Video** Dept. H29  
PO Box 10935 Merrillville, IN 46411

Rush the items indicated, I enclose \$\_\_\_\_\_ including P & H  
☐ Cash ☐ Check as payment in full ☐ Money order ☐ COD add \$8  
Canadians remit in US funds No foreign COD's

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State / Zip \_\_\_\_\_

I am over 18 years old and request this material ☐ VHS ☐ BETA

Signature \_\_\_\_\_ age \_\_\_\_\_ B date \_\_\_\_\_



# MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise in VIDEO Magazine.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

## MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

If the initial shipping date cannot be met, the advertiser must notify you in writing and give you the option of either cancelling your order and receiving a full refund or agreeing to a new shipping date.

If the new shipping date is *less* than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is *more* than 30 days after the original shipping date, or no new shipping date is provided, your order

must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

*Note:* The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

*Note:* These regulations do not pertain to orders placed over the telephone and charged to a credit card.

## SUGGESTIONS FOR MAIL-ORDER PURCHASERS

1. Read the ad carefully.
2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.
3. Check with the advertiser regarding any warranties offered or available for purchase.
4. Check whether the advertiser has a return policy.
5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.
6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures

of your credit card companies.)

7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers in VIDEO Magazine.

## WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.
2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.
3. Allow two weeks for a response from the advertiser.
4. If your complaint is still not resolved, contact us *in writing* (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:

VIDEO Magazine  
Advertiser Complaint Dept.  
460 West 34th Street  
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association  
Mail Order Action Line  
6 East 43rd Street  
New York, NY 10017

Your local postmaster  
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.



## VIDEO CLASSIFIEDS

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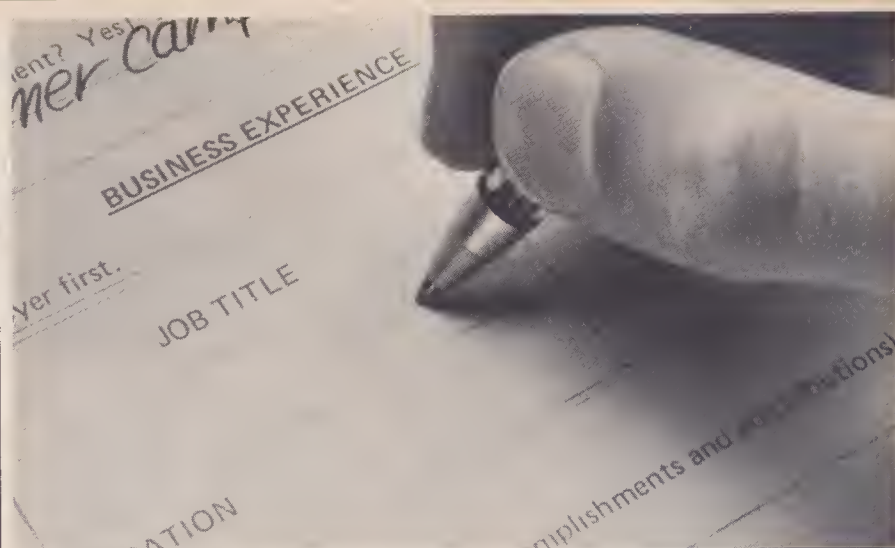
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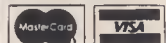
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# SONY CAMCORDER

continued from page 29

window for an autofocus mechanism because focusing information is taken directly from the image sensor.

The right side of the lens cowl bulges into the camera grip, which has the microphone protruding from its front with jacks for an external mic and mic power. The lens cap is linked by a cord to an adjustable hand strap.

On top of the camera cowl is the accessory shoe and buttons for title 1, title 2, memory and color. Memorizing a title is easy: put the camera in pause mode, select title 1 or title 2, point at the title and press memory. The last image stored as title 1 or title 2 remains in memory until you store a different one. The color/mode button chooses one of eight colors for the title, determines whether the title will be normal or reversed, and controls scrolling.

On the left side is an LCD readout with counter numbers and a zero memory indicator. The readout can be switched to display time. At the right of the display are buttons for counter reset and zero memory. Below are buttons for time and date. Below these are the manual iris dial and the edit search/review button, which lets you view what you've shot while in camera mode. Along the bottom are the auto lock slide switch and buttons for shutter speed, manual white balance and one-shot autofocus.

On the left side of the recorder are the cassette hatch and spring-loaded sliders for eject and battery release. The

battery or power connector/adaptor slides onto grooves at the back. On top is a camera/off/VTR slide switch with a safety lock button.

Behind are buttons for fast forward (search), play, rewind (search), data screen, stop and pause plus a spring-loaded slide for record. Atop the handgrip is the wide angle/tele rocker. At its back is a red camera run/pause button with a sliding cover that switches between standby and on.

The viewfinder swivels 90 degrees up from the horizontal position for convenient low-angle shooting. It has a focusing diopter lens and a rubber viewing hood. The RCA-type pin jacks for video and audio output are arranged with a mini jack in between so that the RF adapter can plug into all three simultaneously.

Along the bottom are a mini jack for an earphone, a sub-mini jack for remote control and a pair of mini phono jacks for audio and video input. All the jacks are protected by removable caps. On the bottom of the camcorder are the tripod socket and a compartment for the clock battery, the edit switch and the camera power mode selector.

**Operation.** Using the CCD-VII is very easy in the fully automatic mode. Simply install a charged battery, insert a cassette, switch to camera mode, turn on the standby switch, frame the shot and push run/pause. Titles must be prepared and memorized before they can be superimposed. Manual operation is not difficult either and editing is straightforward.

**Performance.** The CCD-VII offers a very good picture with camera

horizontal resolution of 380 lines and recorder horizontal resolution of 240 lines. The unweighted video signal-to-noise ratio is 42.5 decibels. The weighted video S/N is 46.8 dB. Chroma AM S/N is 41.5 dB, and chroma PM S/N is 40.5 dB. Those figures are just shy of the best we've measured on 8mm equipment.

The VII won't play or record PCM digital stereo tracks, but its mono AFM track has the widest frequency response of any 8mm machine measured: 20 Hertz to 20 kilohertz, +0.1/-2.2 dB. This is as good as half-inch hi-fi VCRs. Audio S/N is 78.4 dB and the total harmonic distortion is 0.4 percent. Audio performance is excellent.

**Conclusion.** Most people will like the CCD-VII for its light weight and compactness, but it is also extremely strong on video and unsurpassed on AFM audio performance. Its features, flexibility and editing capability make it ideal when all these criteria are important. We recommend it highly. ■

# SHARP VHS VCR

continued from page 30

panel lets you bundle loose wires.

The voice coach remote is the primary control for the VCR, offering a wider range of options than are available at the deck. The remote is a bit larger than usual due to its speaker. At the user end of its sloping surface are the speaker and large, well-spaced buttons for record, stop, pause/still, play, rewind (search), fast forward (search), daily/weekly/channel down, AM/PM/channel

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## VIDEOTESTS

### Sony CCD-V11 8mm Camcorder

**Power Consumption:**  
5.8 W

**Image Sensor:**  
2/3-inch precision CCD

**Lens:**  
f 1.6, 6x (12-72 mm)  
power zoom with macro  
range

**Filter Diameter:**  
46 mm

**Minimum  
Focusing Distance:**  
4 feet exclusive of  
macro

**Minimum Illumination:**  
rated—5 lux; mea-  
sured—8 lux for 50 IRE

**Optimal Illumination:**  
300 lux

**Iris:**  
auto switchable to  
manual

**Sensitivity:**  
single range

**High-Speed Shutter:**  
normal, 1/100-, 1/250-,  
1/1000- and 1/4000-  
second

#### DATA

**Suggested Price:**  
\$1,850

**Weight:**  
2 pounds, without bat-  
tery and cassette

**Dimensions:**  
4 x 3-5/8 x 12-1/8  
inches (h/w/d)

**Power Requirements:**  
6 VDC

**Interval Timer:**  
4 frame bursts on  
demand

**White Balance:**  
auto with lock

**Viewfinder:**  
electronic with run/  
pause/low battery/tape  
LED indicator and on-  
screen displays for  
manual iris, manual  
white balance, title  
mode, shutter speed,  
no auto/manual focus,  
LP play, operation  
mode, tape counter,  
zero memory, date or  
time, weak/exhausted  
battery, no/end/near  
end cassette, caution,  
heads need cleaning  
and dew

**Viewfinder Controls:**  
diopter focus, upward  
tilt to vertical

**VCR Controls:**  
fast forward (search),  
play, rewind (search),  
record, stop and pause/  
still

**Microphone:**  
electret condenser

**Jacks:**  
mini pin jacks for video  
and audio in, RCA-type  
pin jacks for video and  
audio out, mini jacks  
for external mic and  
earphone, sub-mini  
jacks for DC out to  
RFU, DC out to pow-  
ered mic and remote  
control

**Tape Format:**  
8mm

**Tape Speeds:**  
SP record; SP/LP play

**Play Speed Select:**  
auto

**Video Heads:** 4

**Flying Erase  
Head:** 1

**Cue & Review  
(Search):**  
7x approx.

**Fast Forward/Rewind  
Time:**  
6 min. for P6-90; 8  
min. for P6-120

**Remote:**  
GP-80 Remote Com-  
mander or RM-95 wired  
Remote Commander

#### Counter:

5 digits (hrs: mins:  
secs), with memory  
**AFM (Hi-Fi) Audio:**  
mono

**Other Features:**  
autofocus, still frame,  
remote pause, separate  
eject, insert edit

**Absent Features:**  
auto fade, frame ad-  
vance, slow motion,  
speed play, program  
start locator/index/cue,  
audio dub, video dub,  
auto rewind, linear au-  
dio

**Accessories:**  
supplied—AV-V30 pow-  
er supply/battery  
charger, NP-55 50-min-  
ute battery, RFU-89 RF  
adapter/cable, antenna  
selector, A/V input ca-  
ble, CR2025 lithium  
clock battery, P6-15  
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and NP-77 (95-minute)  
batteries, AC-V55 AC  
power adapter, DCP-55  
DC pack, DCC-16AW  
car battery cord and 2-  
or 3-wire output cables

#### RESULTS

**Horiz. Resolution:**  
240 lines

**S/N, Video  
Luminance:**  
unweighted—42.5 dB;  
weighted—46.8 dB

**S/N, Chroma AM:**  
41.5 dB

**S/N, Chroma PM:**  
40.5 dB

**Audio Frequency  
Response:**  
20 Hz-20 kHz,  
+0.1/-2.2 dB

**S/N, Audio:**  
78.4 dB

**Audio Distortion:**  
0.4%

#### RATINGS

**Picture Quality:**  
very good

**Audio Quality:**  
excellent for 8mm

**Operational Ease:**  
excellent

**Overall Performance:**  
very good/excellent

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MAGNAVOX	PENTAX
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All Models.....In Stock	PVC 67 VHS.....Low Prices
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## VIDEOTESTS

up, a 10-digit keypad, a key for the number 100 and a thumbwheel volume control for the synthesized voice. At the thick end are a clock/programmer LCD display and large buttons for power, eject, clock set, timer/alarm, program/set, reset, check clock, check program, SP/LP/EP, program onscreen, transfer and timer on/off.

The forward half of the panel around the LCD flips up to expose but-

tons for tamper proof, program (call and clear), search (mode, enter and delete), clock/counter, reset, memory, slow, -/+ , tracking down and up, onscreen mode, TV/VCR, frame advance, 2x, timed record and standby. Six additional buttons for power, mute, volume up and down and channel up and down operate Sharp TVs.

**Operation.** Using the VC-G960U from the remote is a pleasure because of

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the large buttons and the sensible panel layout. Among possible changes, we would swap the record button with the stop button to make it more protected, because pressing that single button could accidentally put you into record. There is no second button for safety. It would also have been nice to have the slow motion, frame advance and 2x buttons exposed.

The functions of the buttons with cryptic names—"onscreen mode" and "timer/alarm"—soon become evident. The voice coach announcements are slow and can be annoying after you learn the procedures, but you can silence the speaker by turning the volume control to zero.

Operating the VCR from the front panel is somewhat frustrating because there are so few controls. You can't set the clock or program the timer. There is no pause control, and there is only an up button for channel scan. So if you tend to misplace the remote, your options will be severely limited. Even more annoying, the VCR beeps every time it receives a remote command or one of the controls is touched. This is very disconcerting and you can't turn the beep off.

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# TUNE UP

continued from page 41

coat of contact enhancer. Repeat the process every two to four months.

Never attempt to clean cable connectors with a file or emery board, and never use a cleaner/lubricant such as WD40. The WD40 spray is non-conductive and will render your entire video system inoperable.

## SPLITTERS, AMPS, ETC.

Accessories help you expand your video system or provide additional capa-

bilities, but some accessories may actually degrade overall picture and sound quality.

Cable splitters are used to divert one RF signal two or more ways. However, along with splitting the signal you split the strength of the signal among the distribution points. If the signal quality is marginal to start with, splitting it makes it worse. Even if the original signal is strong, dividing it among two or three destinations can reduce the signal strength enough to make the picture look snowy or washed out.

Carefully analyze your video system to determine if you need all your cable splitters. Even one can sap enough sig-

nal to make a difference. If you can't do without splitting the signal, consider purchasing an amplified splitter or a distribution amplifier. These work the same as a regular (passive) cable splitter but boost the level of the output signals to match those of the input. Amplified splitters aren't that expensive—Radio Shack sells a four-way model for \$14.95. Be sure to get one that amplifies all the channels you watch. Professional distribution amplifiers, like those from Jerrold and Blonder-Tongue, are less noisy but costlier. Most are designed for VHF and cable viewing only and don't amplify UHF signals.

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antenna or cable box be too weak in the first place, add an in-line signal amplifier as close to the antenna or cable outlet as possible. An adjustable amplifier lets you tailor the amount of signal boosting to your needs. As with amplified cable splitters, amplifiers boost signals in a certain bandwidth only. Many don't work with UHF. If you're feeding several monitors and audio components from one VCR, use video and audio distribution amplifiers so you don't lose signal strength or mismatch impedances.

Some video systems are plagued by RF levels that are too high. This can cause buzzing in the audio, lack of picture contrast, snow and herringbone interference. If you suspect the RF levels coming from the cable box or VCR are too high (which can be checked using a field-strength meter), then add an attenuator pad in line with the RF cable. Fixed attenuators reduce signal strength by specific amounts, usually 10 or 20 dB. Variable attenuators let you vary the reduction from about three to 20 dB.

Once you perform these procedures, don't rest on your laurels. Be on the lookout for additional enhancements you can make—a different kind of cable here, an amplified splitter there, gold plating all around. Just don't be surprised if tweaking your system becomes a hobby. ■

## TECH TIPS

### Head-cleaning frequency

Ignore the instructions on head-cleaning devices when they tell you to use the cleaner after a certain number of hours. If you use high-grade tapes often, the cleaning agents in HG tape formulations may be sufficient to keep your heads clean. *Never* use a head cleaner unless you have a problem that's visible on-screen. Even then, letting a qualified technician clean the machine is a better idea than doing it yourself. In some cases, using a head cleaner may void your VCR warranty.

### Beware of zoom

If you're using a camcorder for the first time, here's a tip on what *not* to do: Don't overuse the zoom control. It may be one of the most intriguing features on the camcorder—but consider your audience. Too much zooming will make them head for the door.

## UNIVERSALS

*continued from page 47*

tune a VCR at all. The Pioneer effectively has three keypads, one in each mode; the Memorex has eight. The Kenwood's programmed keypad works in two modes, but there are only enough programmable keys to cover one non-

Kenwood component.

It seems that Sony's keypad can be programmed for three non-Sony devices (such as a TV and two VCRs), but whenever I tried to program the keypad in more than one mode, a flashing light indicated that the memory was full. According to the owner's manual, the only way to try again was to erase all programmed controls and start over. After my third try, I gave up. ▶

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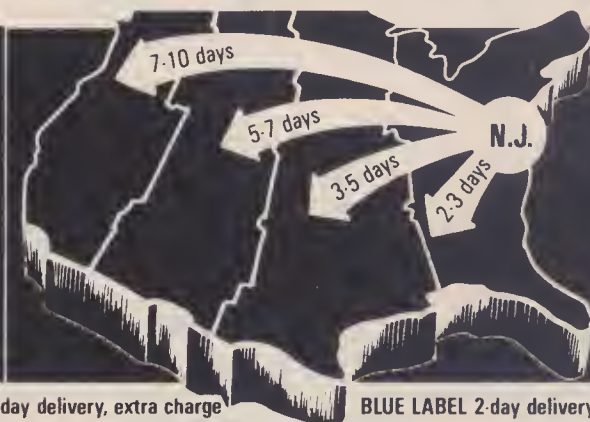
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The Yamaha was flexible enough for me to program three keypads. The JVC allowed both keypad and up/down tuning in at least seven modes, and the Technics allowed it in all five modes. The Technics keypads also had 12 keys—handy for devices with 12 channel presets.

### SPECIAL FEATURES

The Memorex and Yamaha URCs can be programmed to perform memorized command sequences, such as those for turning on the TV, turning on the audio receiver, adjusting its volume, and switching the receiver to its TV-sound input. The Yamaha can hold

three sequences of up to 15 commands each, while the Memorex can handle as many as 24 sequences, with up to 48 commands apiece. The Memorex also has five timers, which can activate sequences at preset times. This is handy for turning on a set and switching channels so you never miss a favorite show.

Since my system is so complex, I gravitated toward the most adaptable URCs—by JVC, Technics and Yamaha. Of those, the JVC is the largest and heaviest (nearly 12 ounces), but I still found myself using it most of the time. The JVC and Yamaha worked my TV over a wider range of angles than the TV's own remote did. As for the Tech-

nics, I couldn't get either of two samples to work with my equipment. I suspect this was just an early-production glitch, so I still recommend the Technics, provided you can get a money-back guarantee in case it won't operate your gear.

The other models are less expensive and smaller. Adults with small hands should check a URC's size before taking it home. But anyone with more than two remotely controlled gadgets in one room should take some URC home. The long-term convenience is worth the cost and the short-term inconvenience of programming. Just be sure the URC you choose can memorize all the commands you'll need.

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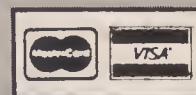
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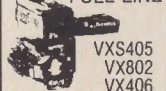
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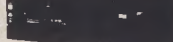
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continued from page 50

Video retailers, caught in a procession of change, have circled the wagons. Last February, the VSDA made its position official: all pay-per-view transmissions should be encoded with Macrovision or some other process to prevent home videotaping. And Macrovision, says company president Eugene Eidenberg, is ready to comply.

"We've completed most of our initial tests," he says, with a medium-sized West Coast cable company he declines to name. "We're ready now to field-test it with any pay-per-view service that expresses interest." The encryption data, he says, goes up on satellite with the movie from the PPV network's origination point, but is activated only if a Macrovision module at the local cable company is set for it. Movie/cable-system combinations can be selectively encoded, he adds; the same movie could be untapeable in one town and tapeable in the next.

This would mark the first time a legitimately bought-and-paid-for program, sent over the public airwaves, could not be videotaped—something obviously contrary to the Supreme Court's landmark 1983 ruling that videotaping for private use is legal. Might Eidenberg be opening a Pandora's box?

"There's been a lot of misinformation in the press," he insists, "but I have no intention of using Macrovision on broadcast television or [conventional] cable television. [Conventional] pay-cable is different from pay-per-view. You pay ahead of time for that, so you should be able to tape that if you want to." PPV consumers don't deserve the same privi-

## PPV transmissions are likely to be encoded with Macrovision.

lege, he argues, since "each time [they buy a program], it's a conscious decision they have to live with." As for unforeseen household interruptions, he says, "That's just tough luck."

Eidenberg admits his promise of Macrovision "never" being applied to transmissions other than PPV may not hold up. "You're asking me to predict the future," he says testily. "I can't do that. Here and now, I have no intention" of encoding broadcast or conventional cable TV. Yet the possibility of a company takeover, a management shake-up and changes in philosophy are very real in today's corporate climate. "If it happens, it happens," Eidenberg sniffs. "I'm just saying I won't do it."

Kurnit, a Macrovision booster, believes that "if we [encode] pay-per-view, we can move even earlier in front of home video. You're no longer going to have pirated copies running around. Right now if we were to put out a movie two months before video, the video store owner will sit there, record it, run to his back room, close the curtains and make illegal copies. There's tremendous theft." Opponents may counter that the prospect of consumers—even without the ability to copy PPV programs—choosing not to wait for a rental, and staying away from video stores in droves,

is really the problem.

Taking the long-range view, Request Television's Reiss maintains, "If Macrovision decreases the number of people who buy pay-per-view because it impinges on their time-shifting flexibility, it will have an adverse effect on studios and cable operators. Then the film companies will have to stand up to the video store owners."

At this point, however, PPV would lose. According to Paul Kagan Associates, a leading cable-industry research firm, 1987 studio revenues from PPV accounted for just .0017 percent of the country's \$7.8 billion entertainment bill; domestic video sales to retailers accounted for 37 percent. Even by 1997, Kagan estimates, PPV will be only six percent of a \$16.2 billion market, versus 35 percent for video. From the studios' perspective, compared to video, PPV is simply a promising little sideline.

For now, pay-per-view itself appears less of a threat to video than its Macrovision byproduct. "We think pay-per-view works best with box-office hits," says Eric Frankel, vice-president of marketing for Warner Bros.' pay-TV division. "We don't think it can replace a video library at all. Video stores have thousands of cassettes and you can pick anything you want." And, as Request's Jeffrey Reiss points out, "Just as people like to get out of the house and go sit in the theater, I now believe they like to go down to the video store and browse. Pay-cable didn't stop them and pay-per-view won't stop them."

"Going to the video store," he observes, "has become part of the American pattern."

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